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JULY, 1990  
VOLUME 7 NO. 9

# guitar's

PRACTICING MUSICIANS

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Will Lee  
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## LETTERS

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Dear GUITAR,

I am the guitar instructor here in the music dept. of the Community College of Philadelphia, as well as adjunct in the same capacity at Temple University. Within the last year, I began to use your solo transcriptions in my private lessons with students to very dramatic results! Instead of using some type of sight-reading book, full of boring exercises that are hard to relate to and may not sound very terrific to begin with, I now work with students (using the record as a guide) on their favorite guitarists' solos. This works much better on several levels. First, it shows exactly where on the neck a particular passage is played, along with the technique that is employed, via the tablature and tablature explanation. This, coupled with the notational representation of the solo, is the quickest way to motivate many students to read and play in the higher positions of the neck, as well as to integrate new techniques into their playing. By comparing their attempts to the record's, the student can also check his or her rhythmic reading accuracy in a way not nor-

mally attained in the typical sight-reading manual. Finally, the desire to play the solo along with and exactly as the record of the student's favorite guitarist is the highest motivation that I have yet discovered in my experience as a guitar teacher. Keep up the good work!

Anthony Ferrara,  
Philadelphia, PA

Dear GUITAR and Mitch Stuck,

I agree with you on your point: everybody is complaining too much about whether today's bands sound too much like Led Zeppelin, BUT, it's very alarming. A music history lesson: In the 1940's, the guitar was first brought to its potential as a lead instrument in jazz. The market was flooded by hundreds of guitar players who all sounded the same. What happened? THE MUSIC DIED, AND ROCK 'N' ROLL WAS BORN!!! Here is the problem: Today, new music by hard rock bands is infected by a disease known as the "Hard Rock Ballad," all from Zeppelin influence--not copied, but all influenced by Jimmy Page. The sound is all too familiar: acoustic intro, acoustic verse, a chorus accompanied by distorted guitar, a solo, another chorus, acoustic ou-

tro. BORING! This "Formula Rock" may mean the end for rock 'n' roll!

Dan Golding  
Chicago, IL

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IN THE LISTENING ROOM

# RANDY COVEN

BY JOHN STIX



**R**andy Coven was adopted as a member of GUITAR's family of Practicing Musicians soon after Billy Sheehan departed from the Bass Secrets nest, in 1987. Having formed Morning Thunder, with Steve Vai, when they both attended the Berklee School of Music in Boston, and playing with such stalwarts as Brian Setzer, Frank Zappa, Larry Coryell, Tower of Power, Alvin Lee, Adrian Belew, Allan Holdsworth, and Blues Saraceno, Randy is no secret in the bass guitar community. His first Lp, *Funk Me Tender*, recently re-released on GUITAR Recordings, was nominated for a New York Music Award as Best New Album on an Independent Label. His next record, a rock 'n' roll gem entitled *Sammy Says Ouch!*, features Al Pitrelli (Alice Cooper) on guitar and John O'Reilly on drums. Currently, Randy has joined Jeff Watson's (Night Ranger) new band. Between rehearsals, we snagged Randy for a session in the Listening Room.



1. "Spy in the House of Love," from *Animal Logic* by Animal Logic/I.R.S.

**RANDY:** I don't know who it is, but it's a great song. It's a pop song with something interesting happening. The bass on here is definitely fretless. Is it Pino Palladino? I love the groove. The rhythm section sounded real tight. It's a great bass line. It sounded like a sequenced bass line at some points. I also heard a snapping bass that sounded like Stanley Clarke. The singer is great. That was *Animal Logic*, Stanley Clarke's new project.

I recognized his sound, but I couldn't pick it out because I never heard him play like this before. Stanley Clarke is one of my favorite bass players. He is always progressing. Every time he does something new, it's refreshing and different. He was the first one to bring the bass to the front and say this is possible. He brought speed and dexterity to the instrument. The bass is a physically hard instrument to play. People didn't used to make basses designed to cut through the music. When Stanley got his Alembic, he could get a guitar-like sound out of it.

2. "Coyote," From *Shadows and Light* by Joni Mitchell/Asylum

**RANDY:** That was a live version of "Coyote," which was originally on Joni's

*Hejira* album. *Hejira* featured Jaco at his peak. I like Joni Mitchell a lot, too. At first you'd think it sounds like a weird combination, but it worked really well. I think Jaco dug her music. He showed what you can do to ornament the lyric and melody line without just playing a bass line. I love the way he takes it out on this song. He is soloing but he's not soloing. His use of harmonics here is very pretty. He is one of the people who used a fretless bass who didn't slide into notes. He plugged those notes right on the money. When he played chords on the fretless bass, they were perfectly in tune. This version is as good, if not better, than the studio one. Jaco's studio sound was phenomenal. When he did melodies they always stood out. The bass is a hard instrument to express yourself on. It also lends itself to things you can't really do on another instrument. You get harmonics easier on a bass because of the tension of the strings. You don't need distortion like on the guitar. Jaco brought harmonics to the forefront of the bass. He brought a concept that you can do anything you want if you hear it in your head.

3. "Had Enough," from *Mr. Big* by Mr. Big/Atlantic

**RANDY:** Billy Sheehan and Mr. Big, of course. Great rock band and he's a

great rock bass player. He's got his own sound and he's influenced a lot of people. I like the song because there was a moving bass line. Nice groove. Nice intro, too. You know immediately it's Billy Sheehan. Not too many people can get away with what he's doing in a rock band. This was heavy bass in a ballad. He's got a huge bottom sound and treble. It seems there's no midrange there. You can feel the bass and hear anything he does. He brought in the two-handed technique. That stuff is practically impossible to do on bass. He made it possible. He takes guitar chords and arpeggiates them. He uses harmonics more like a guitarist, with the distorted sound. He is a great bass player in the old-fashioned sense, as well. He knows how to hold it down. Live, he overplays with taste and I dig it.

4. "Anesthesia: Pulling Teeth," from *Kill 'Em All* by Metallica/Elektra

**RANDY:** Is that Metallica? I recognized that sound. The piece started off a little bit slow and kicked off when the drums came in. It was interesting how he used the wah-wah effect and a distortion sound. He used a little harmonic minor at the end. It sounds young. This guy got a lot better. It was slow moving. It didn't keep my interest. It had its moments, but it wasn't a well-constructed bass solo. It sounded like a planned out thing, with him and the drummer, but the guy wasn't wailing to me. He wasn't making a statement. I love Metallica. With a band like that, you don't need a flashy bass player. You need a guy to hold down a solid groove, so the guitar player can do his thing. Though this sounded young and searching, it's good that rock and metal bass players get solos.

5. "Growing," from *John Patitucci* by John Patitucci/GRP

**RANDY:** If anybody asks me who my favorite bass player is, I have to say John Patitucci. His style is refreshing. I love the way he plays the six string bass. The way he solos cuts through, because he's got that extra high C. His slap technique is unbelievably good. He's got a good feel for it and he's saying something. He's playing from his heart. It's jazz. You can tell he's been influenced by Chick Corea in his writing. This is a good song because he's soloing over his funk line. You get the best of both. His lines are like saxophone lines. He's not into flash or tapping. I look at myself as coming from rock now, but having a jazz background. I respect this guy, because I can hear what he's doing. The reason I think John Patitucci is as good as he is, is because of that six string bass. It's different. It brings a whole new thing to bass soloing in jazz. ♪

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# GETTING SIGNED

## PART TWO

At the time of this interview, John Mrvous, who helped inaugurate the return of the Rock Climbing column last month, with Part One of Getting Signed, was Director of Talent Acquisition and East Coast Director of A&R for

Columbia Records. Since that time he's moved on to Irving Azoff's new label, Giant Records.

Are there certain things bands do that prevent them from making it?

The key elements to me are always gonna be the same, and that's the songs. If a band writes great songs, but can't quite deliver live, I would still take a shot with them, because the live performance is something you can fix. Songwriting is basically something you can't fix.

What about a great performing band that doesn't write?

This is almost cold-hearted, but a band's live stuff is *their* bread and butter. My bread and butter are records, so they've gotta have it from that end, as far as I'm concerned. But, still, if a band is killing people live, there's gotta be something there. So I would have to sniff it out. Or get them a Desmond Child.

I tend to avoid that. My theory is that there is a diminishing pool of quality songwriters, and that they're really getting used heavily. Self-contained acts are really what I look for.

Do you often find bands that are almost there but not quite, either a player short, or there's one wrong player in the band? There's something missing that should be tampered with?

Yeah, you do, and it's generally in the rhythm section. If it's in the rhythm section, you can fix it. If it's the front line forget it. I won't mess with the front line. You may find one player, often it's the singer, who's so outstanding that you pull him out and say, "Look, I think your band is not suitable for you. I don't think they're strong enough players." But you're really taking a chance here. You're mucking about with chemistry, because you don't know how good he's gonna be if you take him out of those other elements.

What turns you off about a band, when you go to see them?

Arrogance. I'm not interested in an arrogant band. It's not like you're doing me a favor. Excuse me, it's the other way around. I find a lot of arrogance, and it turns me right off. There's a difference between confidence and arrogance. If you're confident about what you're doing, then that'll show. You don't have to beat me over the head with it. I think the other thing that I'm really turned off by is cynicism, and a certain kind of perception that people may have of who and what record company people are all about. They don't know who I am, any more than I know who they are, so to make assumptions as to who I am, or what I may be about, is really jumping off on the wrong foot. I'm just a music fan. I'm a guy whose been in this business at different levels, for 20 years. I've got a certain amount of knowledge that this company is banking on.

Is there, conversely, anything that a band can do that gives them any sort of edge?

Be a professional—or don't be a professional, if that's what part of the Gestalt is. But be true to who you are, and what you're about. I always tell bands to do what they feel the best and the most comfortable doing. You know, it's put your best foot forward. If you send me a demo with four songs on it, don't put the

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Robert Sarau and his G1000XL Celestion loaded stacks take off courtesy Jpe Berndt.



## ROCK CLIMBING

best track on the fourth. Put the best song right up front: grab my attention immediately. Do what you're gonna do best. You've gotta be obsessive about your work habits. You've gotta be maniacal in your desire and ambition to do something, to the exclusion of virtually everything else in your life. I mean, there is a formula, and the amounts of the formula vary, but there are things that you have to have. First and foremost is talent. You have to have that gift of being able to write or play songs that strike a sympathetic chord in people, that appeal to people. The one other element that you can't create in an act is charisma; star quality. You have to have that

And I think people are either born with it or they're not.

**When you go to see a band play, is it better to see them in front of their audience, or should it be more of a showcase situation?**

It doesn't matter to me. I'm not looking for how an audience reacts to a band, so much as I'm looking for how I react to the band. It's my decision, and it's my ass that's on the line for the signing, so that's what it's about. If you feel more comfortable playing in a club that you know well, with your fans in it, and that's gonna make you put on the best performance possible, then do it that way. If you feel better in a rehearsal situation,

and you feel that you can control it, and that you're gonna get the best possible sound and presentation, then do it in a rehearsal or in a showcase. Don't hold back.

**How easy is it to get you to see a band?**  
Not very easy.

**So, if you're at a point of seeing someone, does that mean you're already predisposed to like them?**

I don't do mitzvahs—favors. I do a few of those, but my time's valuable. If I'm gonna go see a band, I'm there for a reason. I don't go to clubs every night, just looking to stumble into the next Guns N' Roses. There are juniors—A&R Managers, A&R Representatives, whose responsibility really is to be what we call club rats, street rats. Their responsibility is to take it from the street and bring it up to us. So, if I'm planning to go see a band, yeah, there's interest already. I've either heard something about them that's piqued my interest—I've heard a tape—or I've got someone I really trust and rely on who is telling me, "Hey, this is a great act and you should go see them."

**What are some of the projects that you're involved with now?**

I've just signed a band from Long Island, called Valentine, which will be out this year. I just signed a band from Philadelphia, called Heaven's Edge, who are a highly sought after hard rock band. There were seven major labels seeking them. They're in the studio right now with Neil Kerner. I just got done A&R'ing a very exciting band called the Front, which will be out shortly. For all of these bands, the marketing plans are in place, the promotion and the setups are all there, and the basic feeling is that they're all gonna stick. They're all gonna lock in. We've taken a hard look at the bands that we're signing, and we've done some trimming of our roster. There's a lot of man-hours that go into putting an act out, and unless we believe in an act, we're not putting out the record.

**Are you also involved in the decision as to how long you stay with a band?**

Well, that's something that you do with your business affairs people and the various other components of a record company. But, I mean, at some point you gotta get up off the dime. You've gotta say, "Look, we spent three million dollars, and this isn't going anywhere." You don't see the growth. You don't see a development. You see the band essentially spinning its wheels, doing the same thing that it did in the past. The base, the growth factor in terms of sales, hasn't changed. When you sign a band and you sell 50,000 of the first record and 42,000 the second record, and 34,000 of the third record, it's time to say, "It's not working guys. You had your shot."

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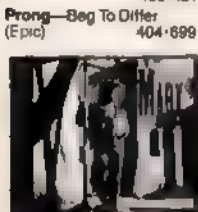
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# PHYSICAL PROPERTIES PART I: *Inherent Resonant Frequency and the Harmonic Series*

by Gary Levinson

Every musician is searching for a specific sound. A sound that corresponds to his acoustic imagination. It could be a sound from his favorite record or it could be a completely personal expression of a musical idea. The question is always the same: How do I get to that sound? I want to pass on some ideas and information in this and the following articles to help you, as musicians and guitar freaks, to better understand your guitars and basses. This understanding should help you get to your sound.

Every guitar 'sounds'—but the question is *how* does it sound? There are many adjectives used to describe the character of the sound. Warm, round, brilliant, transparent, etc. The tonal character of an instrument as we hear it is not a simple oscillation or vibration, but a complex mixture of various frequency elements. The combination of these tonal building blocks gives a unique characteristic to the audible sig-

nal. The source of this special tonal character lies in the physical properties of the materials, and the construction methods used to create the instrument.

Let's take a closer look at a specific group of these frequency elements—the *harmonics*, or *overtones*. Most guitarists are familiar with using harmonics by lightly touching the vibrating string at the 12th, 7th or 5th fret, creating a high, bell-like tone. The harmonics stand in a direct mathematical relationship to the fundamental note played, such as an open string. The graphic expression of this relationship is visible in illustration 1. Mode 1 corresponds to the fundamental frequency, e.g. A=110 Hz, or the open A string. The next four modes represent the first four overtones: A=220 Hz, E=330 Hz, A=440 Hz, and C#=550 Hz. A vibrating string spontaneously creates these overtones and the acoustic character that we hear is the sum, or combination, of these related frequen-

cies. We refer to this combination as the *Harmonic Series*. Illustration II shows a harmonic series composed on the fundamental note plus the first two overtones.

In general, it can be said that harmonic series consisting of relatively low value overtones (e.g. the fundamental plus overtones 1-3) result in a warm, well-rounded tonal character, while a series containing a large number of high value overtones will tend to be harder and more brilliant.

There is another important factor to consider: The *inherent resonant frequency* of the material used to build the instrument. This refers to the vibrational character of the construction material. While this has traditionally been wood, in the last few years the use of metals (Kramer, Travis Bean), plastics (Lucite bodies) or composite fibers (Steinberger, Modulus Graphite) has expanded the traditional horizons. Furthermore





experimentation with wood impregnation techniques has altered the character of the woods themselves. The use of these materials is the single most important deciding factor in determining the sound of an instrument. The vibrational energy of the strings is transmitted to the body and neck through the bridge and nut. The body and neck start to vibrate. How they vibrate depends upon their resonant frequencies. This vibration is sent back to the nut and bridge and affects the vibration of the string—which is sensed by the pickups. As you can see, it is a closed system where each part affects the other. The sound you hear is the sum total of all of the parts. It is impossible to make a Les Paul sound like a Strat. Why?

Imagine you have a wooden xylophone. All of the tone blocks are the same size, and the grain of wood runs the same in each block. The only difference between the blocks is the type of wood. When we hit each tone block we get a different tone, namely that tone which the physical properties of the wood determine. Among these properties are specific gravity (S), hardness (H) and Young's modulus (E=Elasticity). Depending on the size of the blocks used and their thickness, the sound can also change; these factors we will sum up in the proportionality

constant (k). Considering all the factors, we can express the resonant frequency of the wood as follows:

$$F = \text{resonant frequency} = \frac{\text{---}}{\text{---}} \text{ KH}$$

Let's calculate a simple example to show the relative (not absolute) frequencies of various woods:

Wood	S	E	H	F
European Basswood	0.53	7.3	0.60	195
European Ash	0.75	11.3	0.68	82
European Walnut	0.64	13.7	0.90	103

Practically speaking, a guitar made out of basswood will tend to have more highs than one of ash. European walnut would lie somewhere in the middle, while American black walnut, which is much heavier, would sound more like ash. We can take two useful general assumptions from this formula: 1) The lower the specific gravity (the lighter the wood in weight for a certain size), the higher the note given, 2) The softer the wood, the deeper the sound. Again here we can see that a Les Paul with a mahogany neck and body (we will ignore the maple overlay for the moment) cannot sound the same as a Strat with an ash body and maple neck. Woods with low resonant frequencies sound

warm and round, while those with higher resonance sound brilliant.

The early Strats were made of a very light ash. This ash was more like the Japanese sen than the white ash used today. They tended to be more transparent in sound than most of today's instruments, due to the higher resonant frequencies. When the switch was made to alder for the L-Series instruments, the sound changed to a bit rounder and warmer, since the alder was a bit softer. The changes became stronger as the lacquer changed. By dipping the bodies in polyester and using harder polyurethane finishes, instead of nitrocellulose based lacquers, the sound becomes harder and more brittle. All of these changes go back to the physical properties of the materials used.

Conclusion: Each piece of wood has its own unique sound. This sound is determined by the physical factors *specific gravity, hardness, and elasticity*. The *resonant frequency* of the wood influences the overtones and the resulting *harmonic series*, which determines the tonal characteristic on the guitar. The woods used for guitar construction should be measured by their sound characteristics first and aesthetic beauty second. As a guitar builder, I am dedicated to the creation of musical instruments, not furniture. ➔

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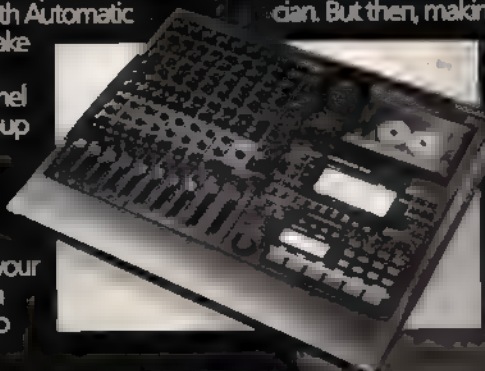
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# KISS

By Eric Mangum

Ace Frehley's classic Kiss sound can be achieved simply by using your distortion, with the gain at 50 to 70%, the tone in the middle. Leave the EQ off, because most of the sound will depend on your guitar and amp. Ace used a Les Paul and Marshalls. The guitar tone on *Destroyer's* "Detroit Rock City" (See GUITAR, May, '86), however, will differ the most from the rest. Set the gain of the distortion at 80%, but turn the tone to 25% for the darker sound. At the solo there is a lot of reverb. Again, leave the EQ off and use your bridge pickup.

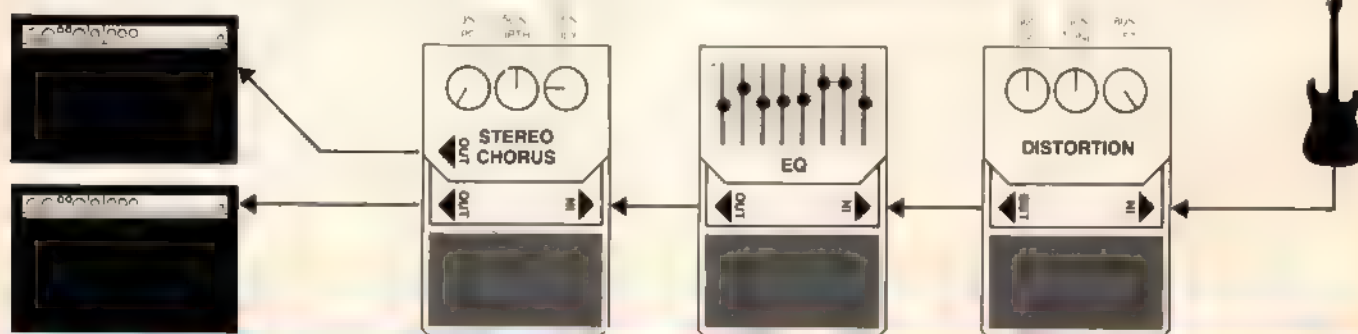
After the makeup came off and Vinnie Vincent took charge of the leads, the more modern sound became a part of the group. Vinnie used his Jackson guitars on *Lick It Up*, and his sound is punchy and thick. For "Lick It Up," (See GUITAR, April '84) set the gain of the distortion at 75% and the tone at 45%. Set the chorus up with the delay at 50%, the depth at

50%, and the speed off. This just gives the sound some separation for the bridge and fade out. Use the EQ during the bridge, boost slightly 800HZ and 1.6KHZ. This will put the sound out front a little. Use your bridge pickup throughout.

For the *Animalize* album, Mark St. John added some brilliant surprises. He told me he used a Rockman and a custom Charvel for the entire album. He said that because of double-tracking and special equalization, the typical Rockman sound is not noticeable. For the popular cut, "Heaven's on Fire" (See GUITAR, July, '85) the sound is not much different from that used above. Increase the gain to about 85% and the tone to 50%. Again, use the chorus and the EQ for the bridge.

Now, Bruce Kulick is head axe slinger and Bruce's sound on Kiss' latest vinyl venture, *Hot in the Shade* is the beefiest of all. The first single, "Tears Are Fallin'," has the gain up to max, with the tone up just a little more than 50%. The chorus, again used for the solo, is set with the delay at 60%, the depth at 70%, and the speed around 25%. This gives the solo more sweep and punch.

Overall, if you set your amp flat with no boost on the highs or lows, these examples should get you close enough to tweak in the Kiss sounds →



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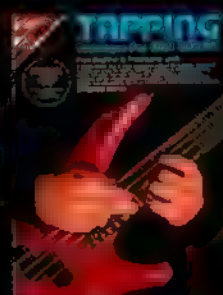
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# JOHNNY MARR

BY JIM FARBER

## BOOKED SOLID

**J**ohnny Marr is a virtuoso talker. In two hours he barely takes time to breathe between words. Then again, given the way he's run his career, the pace seems wholly appropriate. Since 1983, when he was 20 years old, the guitarist has written all the music for one of the most celebrated British bands of the 80's, the Smiths (over 70 songs in four years). When they broke up in '87, Marr immediately went on to tour with the Pretenders, do session work for Bryan

Ferry and Talking Heads, complete a side project with Bernard Sumner from New Order, and finally assume his current slot as guitarist with another promising British band, The The. But if Marr's resume makes him out to be a hip version of your basic "guitar-hero-of-the-minute," his approach to his instrument argues otherwise.

*Continued on next page*



"I'm incredibly flattered with the assumption that I want to be a guitar hero," says Marr, in his New York motel room. "But I think it's off the mark. Guitar breaks are what I'm into. The first time I did a guitar solo with the Smiths was on the last Smiths album, and I was pleased with it because it paints a picture and you can whistle it. That to me is ideal."

Rather than "guitar hero," then, Marr prefers to see himself as an accompanist. "I'm no acrobat and I don't want to be," he declares. "I find all that virtuoso posturing really dated and hackneyed. It isn't even real virtuosity. It's just a hold-over from the '60s. What I'm trying to bring to my guitar playing, and what I stand for as a guitar player now, is being a young guy in 1990."

Still, when Marr first began his career with the Smiths, he positioned the band in marked contrast to the modern pop of the day. "We had a strong respect for tradition," he explains. "That was mostly in the songwriting angle rather than in the guitar playing. Morrissey (the group's singer and lyricist) and myself were both so sick of crappy technological bands. It was all duos and synthesizers coming out of England at the time. Tears For Fears were getting big. We wanted to bring back the normal guys on the street sort of thing; updating the Brill Building kind of sound. We were both well grounded in Marvelettes music and Goffin-King. Those were early influences for both me and Morrissey."

You'd never know it from the music. The Smiths may have brought back solid musicianship to British pop in the age of the synth, but they hardly sounded like Motown or the Brill Building. Instead they balanced a traditional sense of musical skill with a modern streamlined approach. Marr's music on the Smiths' Lps was an original brand of "alternative" rock, highlighted by brisk 12-string acoustic guitar chords and shimmering, quicksilver lead lines.

As Marr explains it, his love for broadly strummed acoustic chords comes as a direct result of his rejection of the hip music of his youth. "I was quite old-headed and had very unfashionable tastes when I was growing up," Marr smiles. "When punk happened in '76, I was 13, and to me it just meant a lot of bad groups on *Top of the Pops*. All the bands around then, like the Jam, I couldn't find any intensity there. I got into all kinds of stuff like Richard Thompson and all these really old fashioned folkie things, like John Martyn."

Another early guitar influence, he says, was Nils Lofgren. You can hear that clearly in passages like Marr's crystalline lead work in "Ask," or "The Boy with the Thorn in His Side." "Probably the strongest influence on me as a lead guitar player is Nils," says Marr. "I can remember having a paper route and a friend of mine gave me the first Nils Lofgren record and I wanted to be just like him. I subsequently got into his Grin records and the first Crazy Horse album."

As Marr began to form groups of his own in his late teens, he found himself emulating songwriter-led bands like Grin. "I was never the lead guitar player in groups," he explains. "I always formed the groups and wrote the songs. One early desire of mine was to be able to play the Temptations' records on the guitar from start to finish, everything on those

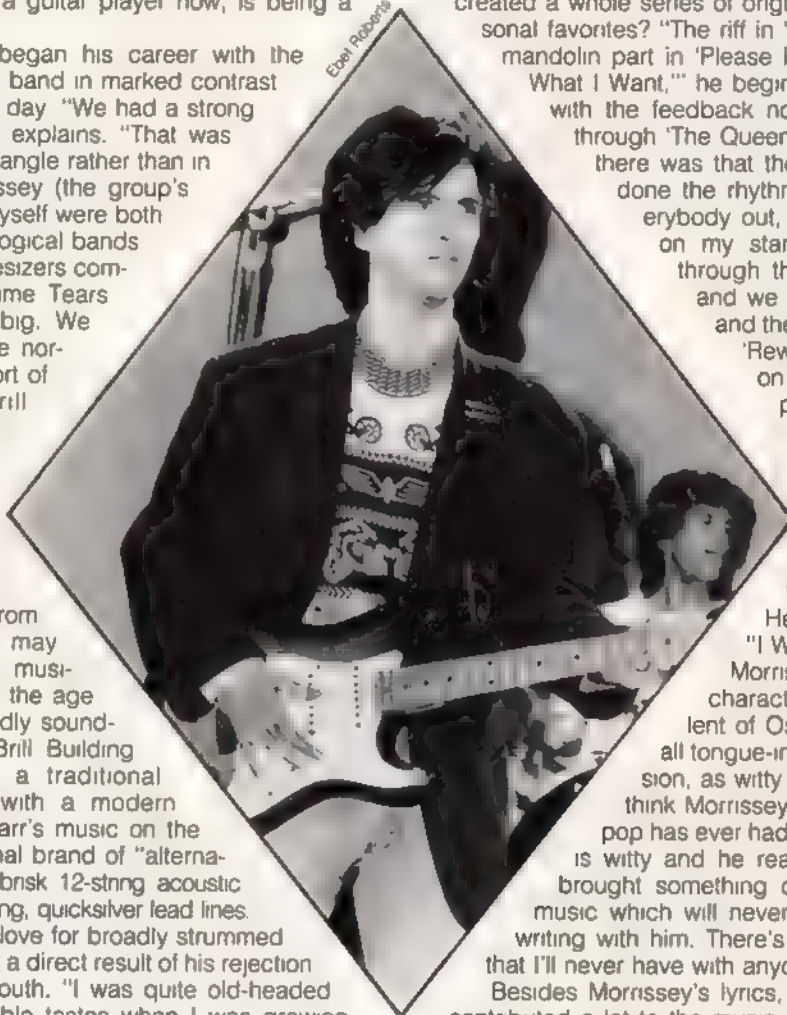
records, just on my guitar. So I developed a guitar playing style where you just don't stop. It's very heavily chordal, trying to pull melodies out of chords."

In Marr's words he began taking a "one man band" approach to the instrument. That was certainly how it worked with the Smiths. He may have had the rhythm section of Andy Rourke and Mark Joyce to help him along, but most of the sound on those Smiths records came from Marr. Without resorting to extended lead lines or even basing his songs on riffs, Marr dominated the sound. "I wanted to make a record not just some riff-rock," he explains. In the process, Marr created a whole series of original guitar sounds. His personal favorites? "The riff in 'How Soon Is Now?,' or the mandolin part in 'Please Please Please, Let Me Get What I Want,'" he begins. "Also I'm really pleased with the feedback noise that goes all the way through 'The Queen Is Dead.' What happened there was that the track was rolling, I'd just done the rhythm part, which knocked everybody out, and I put the guitar down on my stand and it was still going through the wire. I just hit this note and we started to do the playback and the note rang out and I yelled 'Rewind! Rewind!' And we left it on the track. It was just a happy accident."

Besides such jarringly original sounds, Smiths fans were obviously just as tuned into the lyrics and persona of Morrissey. With song titles like "Stop Me If You've Heard This One Before" and "I Want the One I Can't Have," Morrissey created a highly ironic character—sort of the pop equivalent of Oscar Wilde. His lyrics were all tongue-in-cheek anthems of depression, as witty as they were desperate. "I think Morrissey is one of the best lyricists pop has ever had," Marr declares. "He really is witty and he really is tortured as well. He brought something completely original to pop music which will never happen again. I do miss writing with him. There's something I had with him that I'll never have with anyone else."

Besides Morrissey's lyrics, Marr also feels the singer contributed a lot to the music. "Morrissey didn't just sing the obvious melody of the song, he'd find something original," the guitarist explains. "He deviated from the norm, and in order to do that you have to know what the norm is. He's a born singer."

Or a born moaner, some would say. Morrissey's moping style, despite the obvious ironies behind it, turned a lot of people off, though it did make him a hero to alienated youth. For the misunderstood, the Smiths' records became a crucial balm, making them one of the most closely-identified-with groups to come out of England in the last decade. True, they only developed a cult following on this side of the Atlantic, but it was a rabid one. Unfortunately, many of the band's American followers never got to see the group live. The Smiths didn't do much touring here, and some of the biggest dates of their final tour were cancelled at the last minute (including the one at New York's Radio City Music Hall). According to Marr, the band "Wasn't playing very well at that point anyway." But thankfully a document of their prime live days does exist in the form of the Smiths' concert album, *Rank* (recorded in '86 and released in '88). The Lp utterly redefines the material





# ATTITUDE

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turning the songs from introspective odes into rallying cries. Marr's most skilled playing can be found on this album. He also displays a ruthless side to his playing, never revealed in the studio. According to Marr, "That wasn't even one of our best nights. I am quite pleased with that album, though. On that album I particularly like 'Ask' and 'Draize Train' (Marr's amazing instrumental). The way we played was 'tear the roof off the sucker' every night. Sometimes we raved on like a chicken with its head cut off. People forget that Morrissey was one of the first punks. He's musically very radical and very into the Ramones. People see this guy with

flowers and they almost imagine him to be fey and he's not in the slightest. When it comes to music he's really hard hitting."

Given how hard-hitting the Smiths themselves were—both as musicians and as a growing popular commodity—it was a shock when they broke up in '87. Many were particularly surprised, since the group seemed poised for a major breakthrough in America, carried by the wave that later swept to success other "alternative" bands, like the Cure and New Order. Marr himself was the catalyst for the band's suicide, a role he in no way regrets. "I was so miserable when all the fruits of success were poured on us," he explains. "You can

get certain types of accolades and go to bed at night being thoroughly miserable. The problem is, if your illusions of success are so great, as mine were, then to be disillusioned under those circumstances is really awful. I thought success would be nirvana and it wasn't. It really messed me up. Also, the group started believing our own press. We were suffocated by the press. It sounds like an ungrateful thing to say because the people who followed us were really supportive. They really did feel like they owned us, which is what every group wants. But I found it a little bit suffocating and unnatural and I just wasn't happy."

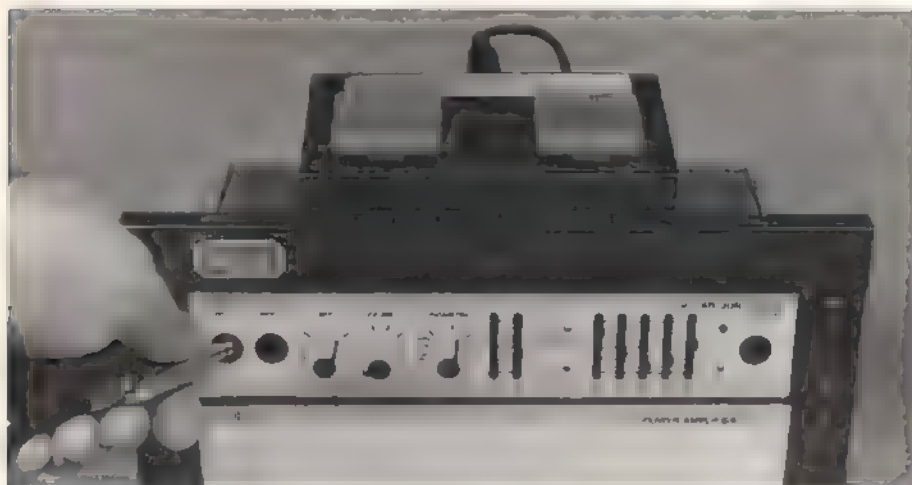
Things got even further out of control when the band began to take off in America. "I remember Morrissey and me were playing two nights at the L.A. Amphitheater and we thought, 'Where are we going to go from here? This is already bigger than we ever expected to be.' We were comfortable with our place. There was no way we could have worked in arenas. The cult thing suited us. The groups that we really liked, like Roxy Music and the Kinks and T-Rex, never got big in America."

But there were other reasons for the break-up as well. "It was the right time for us to break up musically," Marr says. "Strangeways (Here We Come), the group's last album—is a great LP and we had a really good time making it."

So Marr threw in the towel, destroying the group in the process. "When I left the Smiths, I'd thrown everything down the toilet," Marr says. "I was public enemy number one in England for a couple of years afterwards. I had this overwhelming sense of people saying, 'you bastard, what have you done?' It was so intense and personal. It would have been so easy for me to just keep my mouth shut, which everybody wanted me to do, even though I was unhappy, and just keep raking in the bucks and stringing the audience along. That to me is the biggest sellout of all. I know there are lots of Smiths fans who don't understand what I did and I don't expect them to, but I don't make judgments on anyone else's life."

Regardless of how ugly things got, Marr says everyone in the group is happy nowadays. "I see the guys and everybody's doing well," he says. "The Smiths would've ended up crazy if we'd stayed together. Life is too short. Andy and I, who were friends since childhood, stopped being friendly when the group got successful. Now we're friends again." Marr still hasn't been able to fully patch things up with Morrissey, though he says they have seen each other on occasion. (Once so Marr could complement the singer on his single, "Last of the International Playboys").

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Given the tumult of the last few years, it's no wonder Marr didn't want to get into another group right away. "After the Smiths I just wanted to be a session player," the guitarist explains. "To draw an analogy, it was sort of like Jimmy Page in reverse. I wanted to play with lots of people, but I never asked people if I could play with them. I left the band and then I was inundated with offers of work."

One of the first was an offer from Bryan Ferry to play on his last solo LP, *Bête Noir*. "Bryan is incredibly intense about his music," Marr says. "In fact, if there's a thread among the people I've worked with, it's that everybody is really intense. But in the end, Bryan suffers from a lack

of confidence in his work to the point where he just airbrushes everything out in the production. It's quite a shame, because he's really a radical guy."

Marr was more pleased with the final outcome of his work with the Talking Heads. He contributed to two tracks on their ground-breaking global-pop LP *Naked*, and appeared in the video for "Nothing But Flowers." "I think the song 'Cool Water' on that album is one of the best things I've ever done, because I didn't know what I was doing," Marr smiles. "David (Byrne) brought certain things out of me which were really good. It was like a Bo Diddley song. In the late '80s if a band wanted a Bo Diddley vibe,

they'd bring in Johnny Marr, which is great. That's a kick."

Marr got an even bigger kick out of his next big project—joining the Pretenders. Though he never recorded with the group, Marr loved touring with Chrissie Hynde nonetheless. "I was really influenced by Jimmy (Honeyman) Scott (the Pretenders' late guitarist). I used to warm up with the solo in 'Kid,' and I still warm up with it now, so I knew that inside out. To learn 35 songs in two weeks and play behind Chrissie Hynde was a joy for me. Chrissie is one of the great rock 'n' roll singers. She's up there with Gene Vincent and Elvis Presley. She was born with this beautiful timbre in her voice and great phrasing. But the main thing was that when Chrissie and I got together it clicked so well on a personal level. Our personal relationship meant more to me than the group, really. When the time came to make a record I was the right guy, but it was the wrong time."

At the time, in fact, Marr was solidifying plans to work in another group—The The. Marr had known the leader of that band, Matt Johnson, since 1981. "I just liked him as a guy from the start," the guitarist explains. "So I followed his progress with keen interest. One thing I can remember was listening to the *Infected* album on a plane during the last Smiths tour. It was 'Angles of Destruction,' and the way the breakdown comes in and the way the drums come in... I listened to that track about three times and I thought, 'this has got to be my guitar part.' Also, David Palmer had played with Matt on *Infected*, and I was intent on getting a group together with David. We had first gotten together around the end of the Smiths and talked about forming a group. Then David and I went to see a couple of bands with an eye on finding a bass player, and we went to see Julien Cope's band. When I saw (bassist) James Eller, I said, 'That's the guy for me.'"

At the time, though, Marr wasn't quite ready to form a group of his own. So it was fortuitous that just as Marr was through touring with the Pretenders, Matt Johnson contacted him about forming a group with the very people Marr had earlier considered for a band. "Matt pulled in David Palmer, James Eller and me independently, so the three of us found ourselves together and figured it had to be the most natural thing in the world. Also, what Matt said he wanted in a guitar player sounded perfect to me. I think he knew instinctively that I wanted to get into a new area of playing. In Matt's music there are a lot more lyrical things to interpret, more noises. There are a lot of guitar parts on *Mind Bomb* (the new The The album in which Marr makes his debut) which

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As happy as Marr claims to be in The The, many are loathe to believe he'll stick with the band for any length of time. After all, his track record for commitment isn't good of late. Still, Marr claims, "The only way Matt and I can work together is under the assumption that it's going to last forever."

That hasn't stopped a spate of rumors in the past year about the Smiths reforming. Marr won't say such a thing could never happen, but he does say no such plans exist right now. "It's no coincidence," he stresses, "that the biggest outbreaks of Smiths reunion rumors in the media came from the English music press the week The The were playing our first concerts in England. Without trying to cause national hysteria, there are a couple of people who work with Morrissey whose interest it's in to undermine my relationship with Matt. It's as simple as that. I find it incredibly insulting to Smiths fans. I'm sick of it."

Nevertheless, Marr still plans to keep

his options alive outside The The. Most recently, the guitarist contributed significantly to the debut Lp by British singer Kirstie MacCall. "For a guitar player, it's an incredible album," Marr beams. "I



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wrote three tracks and play on nine. On two other tracks I play with Robbie McIntosh (of the Pretenders) and Dave Gilmour. Me and James and David play on it. We really are the session cats. Honestly, Kirstie at this point is very

close to Morrissey. Right now, I think she's saying better things. There's a freedom about her. People have this idea of her as the superstar housewife, as just the wife of Steve Lillywhite who's got some famous friends and doubles at making records. That isn't the way it is at all. She's a fantastic writer. She's really funny and, again, she's really tortured. If she'd been a guy, her record would've been out in America already. Bono once said to me, 'Kirstie's got the soul of a poet,' and she does."

Besides working with MacCall, Marr also has a group Lp just out with New Order's Bernard Sumner and The The's David Palmer. The band, called Electronic, offers Marr the chance to work with more dance-oriented synth sounds than ever before. In addition, it extends his distance from blues-based 60's guitar gods, putting him in touch with what he sees as contemporary progressive music: That is, traditional sounds blended with samples and sequencers. Explaining the origin of the group, Marr says: "Bernard (Sumner) and myself are friends. He was my refuge from the Smiths. We like to go out to clubs. Both of us like disco music, or music like Fatback and the Ohio Players, with a healthy European influence—like Sylvester, only slowed down. That's certainly not what people expect from me. But that made it a challenge. I was really intrigued as to how I could lay guitars over machines. I've worked with such great bands and drummers and such. But if there was ever a guy to teach me about machines, Bernard's the guy to do it. He wrote the book."

Even with all this going on, however, there are still those who clamor for a Marr solo album. "I'm too busy for that," the guitarist bites back. "No one should begrudge me doing what I want because the Smiths did so much work. Me and Matt are starting to write now, so you never know what's going to happen."

For right now, though, Marr says he's simply happy to be surrounded by musicians he admires. "Working with the Smiths and The The has really narrowed my options as to what I want to do in the future," he says, summing up, "I feel they were the two best English guitar groups of the '80s, and I don't want to repeat myself. So if I was to put my own group together, it wouldn't be a four or five piece rock group, with a singer trying to follow Morrissey. I've got a good strong family of musicians around me. If I was to do something on my own I'd just get together with my musical family and get them all to contribute. That's something the future might hold."

Then again, with Marr, you never know what other projects he might squeeze in there in the meantime. ➤

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## CALL IT SLEEP

The song begins with Steve using a very clean tone treated with subtle ambient delay. The chord structure behind the melody features different types of Major chords, not true to any particular tonality: Esus2 (implied Major tonality)—CMaj7 (6/9#11) — Bb (6/9#11) — AMaj7—B11. Steve elaborates on the melody over the Esus2 and B11 chords, using the E Major scale (E,F#,G#,A,B,C#,D#), but switches to Lydian tonalities for the rest of the chords: CMaj7(6/9#11)—C Lydian (C,D,E,F#,G,A,B); Bb(6/9#11)—Bb Lydian (Bb,

C,D,E,F,G,A); AMaj7—A Lydian (A,B,C#,D#,E,F#,G#). The first pass through the unusual nine-bar form is played very freely, out of strict time; on the second pass, drums keep time but Steve still plays his phrases very freely. Notice his subtle, adept use of the tremolo bar and variety of left hand articulations.

For the solo, the song changes tonality and features a new 13-bar form and "descending whole tone" chord sequence: F#m7—Em7—DMaj7(6/9#11)—CMaj7(6/9#11)—BbMaj7(6/9#11)—AMaj7—B11. On F#m7, Steve uses F# Dorian (F#,G#,A,B,C#,D#,E) and F#

pentatonic minor (F#,A,B,C#,E), and over Em7 he uses E pentatonic minor (E,G,A,B,D). For the rest of the chords in this sequence, he again uses a Lydian tonality (a favorite of his old boss, Frank Zappa): DMaj7(6/9#11)—D Lydian (D,E,F#,G#,A,B,C#); CMaj7(6/9#11)—C Lydian—BbMaj7(6/9#11)—B Lydian; AMaj7—A Lydian. Steve exhibits incredible control and sustained emotion throughout the entire piece, and this should be your greatest source of inspiration when studying it. The riff in bar 15 of the solo, beats three and four (where the band drops out) is articulated by tremolo picking the high E string while fretting the appropriate notes. This is a tough one, because you have to sustain the stretch from the 14th to the 21st fret while fretting accurately and tremolo picking.

The reprise of the original form features a return to a clean tone and more slippery, snaky phrasing by Steve. This song is a real workout to recreate because of the wide variety of techniques used and abundance of tremolo bar madness, but it will provide a great exercise and insight into one of today's best rock guitarists.

## MY OLD SCHOOL

As is the case with most Steely Dan material, this song features not only great guitar playing, but great arranging, too, featuring a soulful piano part and a great horn line arranged by Jimmie Haskell. As usual, the piano and horn parts are arranged in this transcription for guitar, so you've got the whole ball of wax to chew on. Playing Donald Fagen's piano part on guitar may seem difficult at first, switching from bass notes fretted with the thumb to small chord voicings played on the top three strings, so watch those eighth-note syncopations. Jeff Baxter adds funky bits to fill out the rhythmic picture, playing off the piano's syncopated forms.

For the solo breaks, Jeff plays over this progression: D—Em7—Am7—Bm7—D—Em. To make his job a little easier, he only focuses on the most important (stressed) chords in the progression, D—Am7—Bm7—Em, treating it like a bar of D, two beats of Am7, two beats of Bm7, and two bars of Em. Over D he utilizes D pentatonic Major (D,E,F#,A,B) and over Em he utilizes E pentatonic minor (E,G,A,B,D), but over Am7 and Bm7 he mostly uses triadic shapes and chord tones (Am7: A,C,E,G; Bm7: B,D,F,A). Notice Jeff's great touch and abundant use of artificial "pinch" harmonics. He sounds like he's using a modified Telecaster or Stratocaster, with

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a beefed-up midrange to accentuate the harmonics. For the break just before the third verse, Jeff bases his lines on G pentatonic Major (G,A,B,D,E), comprised of the same notes as E pentatonic minor.

The outro features a ton of great soloing, where Jeff utilizes many different improvisational devices (double-stops, octaves, staccato lines, unisons, etc.). All in all, a great workout from a great guitarist.

## FOREVER

This song begins with solo acoustic guitar arpeggiating chords behind the vocal, joined by chorused electric guitar for sustained chords. Both electric and acoustic guitars play the pre-chorus arpeggiated figures together, joined by keyboard to create a full sound, breaking into full strumming on the chorus. At bar five of the chorus the strumming guitars are augmented by a single-note electric guitar that approximates the vocal melody, and another electric guitar that essentially doubles the bass line. The second verse features an overdubbed arpeggiated acoustic part which harmonizes the primary line, maintaining no specific harmonic interval; it's basically made up of thirds, fourths and fifths.

Bruce Kulick's acoustic guitar solo is played with the low E string tuned down to D, and his lines are primarily based on D Mixolydian (D,E,F#,G,A,B,C), making reference to E Aeolian (E,F#,G,A,B,C,D) and G Major (G,A,B,C,D,E,F#). Notice that all three scales are made up of the same notes, starting at different points in the sequence. Throughout the solo, he utilizes a variety of 16th-note and 16th-note-triplet phrases, so count carefully and try to execute the lines as cleanly as he does.

## GUTTER BALLET

Piano plays a prominent role in the arrangement of this tune, so it's all transcribed here for guitar. The tune begins with four triadic shapes played repeatedly in free time: Bb—D,Bb,F,Bb; F—C,A,F,A; C—E,C,G,C; G—D,B,G,B. At 0:33, a real tempo is established, but the actual tempo and feel of the tune doesn't appear until 1:24. All guitars feature the low E string tuned down to D, used as a pedal tone throughout the tune. After the chorus, a melody is played by two guitars an octave apart, which is based on D Aeolian (D,E,F,G,A,Bb,C), with the exclusion of C.

The guitar solo features some fast legato phrases based primarily on D Dorian (D,E,F,G,A,B,C), and the synthesizer triads which break up the solo are also transcribed for guitar. Notice how Criss

Oliva combines hammer-ons and pull-offs with picking to achieve a smooth and accurate performance.

## BIGMOUTH STRIKES AGAIN

Guitar anti-hero Johnny Marr capos all guitars at the fourth fret for this tune, and utilizes open position chords almost exclusively. This creates some unusual chords, as open strings ring out, combined with small chord voicings. The primary part is played on acoustic guitar, augmented by electric slide and rhythm guitar as the tune progresses. Marr builds up the arrangement in a clear way during the break, combining double-stops and single-note slide with the

primary strummed part. The overall effect is that of many overlapped rhythmic syncopations, as the guitars are used in a textural way, an approach similar to the Edge of U2. A subtle electric rhythm part enters after the break, which adeptly fills out the primary part.

The G#m bridge features acoustic and electric rhythm guitars playing behind the bizarre slide parts. According to Marr, portions of the G#m chord are actually triggered by the drums, and the slide guitar harmonies are created by a harmonizer. The remainder of the tune features variations on the electric rhythm part, played behind the primary acoustic rhythm part.



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## RESUME



**NAME** Dave Lord **AGE** 21

**ADDRESS** Apt. C 328, Sutton Towers  
White Horse Pike, Collingswood, NJ  
08108

**INFLUENCES** Paul Gilbert George  
Winston, Van Halen, Malmsteen

**BAND:** Hipshot

**EQUIPMENT** Ibanez 550 ADA MP-1

**PERSONAL STATEMENT** My first exposure to music came when I listened to my father play his records, which included *Tommy*, *Jesus Christ Superstar*, and various classical pieces. Later, I really got into the Monkees, which gave me a desire to play an instrument. My father had a guitar, which I began to play at about eight years of age. After several years of lessons, at age 13, I was given an electric guitar. My first real guitar influence was Eddie Van Halen, who I admired and wanted to emulate. I developed a great appreciation of all music, and later I got into the neo-classical styles of Yngwie and Paul Gilbert. This encouraged me to practice long hours and work on the technical aspects of my playing. After high school, I attended Berklee School of Music and played in various metal and top-forty bands. Recently, I began to appreciate New Age artists, such as keyboard player George Winston. This influenced my style of playing, leading to new melodic ideas and approaches to soloing. Currently, I divide my time between teaching and my new band, Hipshot, which combines funk, metal, and thrash. Our sound might best be described as Bobby Brown meets Metallica.

**COMMENT** Hits like a sledgehammer, thrives on a hook. Dave has all the technique of the modern player, and the musicality to know when not to use it. This is heavy metal guitar in the 90's



**NAME** Fred Babich **AGE** 35

**ADDRESS** 4470 S. Lemay #1004, Ft. Collins, CO 80525

**INFLUENCES** Chris Squire, classical music

**BAND** Fourth Estate

**EQUIPMENT:** Modified Fender P-J bass, SWR Bass amp, Hartke and Custom speaker cabinets, pitch shifters, reverb, delays, distortion units, home recording studio equipment, drum machine

**PERSONAL STATEMENT:** I am originally from Detroit, growing up during the hard rock era of the late 60's and early 70's. The experimental and creative expression indicative of that era is something I still try to capture and implement in my songwriting and bass playing. I believe the role of the electric bass is limitless. I continue to explore and experiment with sound effects, tones, and technical applications. I take these as well as chordal movements and counterpoint and incorporate them into the context of a song, while trying to maintain the integrity of the melody and rhythm. Techniques often used as gimmicks are transformed into integral compositional tools as well.

**COMMENT** Tone, technique, a bouncing bottom, popping slap, and sense of musical integrity abound in the fusion stew this bassist cooks up



**NAME** David Scott **AGE** 22

**ADDRESS** 8440 N.W. 8th St. Pembroke Pines, FL 33024 (305) 436-8030

**INFLUENCES** DiMartini, Rhoads

**EQUIPMENT:** Chandler Tele-style guitar, Peavey 120 Classic power amp, Real Tube preamp, two 4x12 Marshall cabinets, Digitech MSP-4

**PERSONAL STATEMENT** I'm basically a self-taught player who learned from albums and some books. My father, who is also a self-taught guitarist, made things a little easier to grasp. My career got a start in '86 when I recorded an album with the Florida-based hard rock band Tuff Luck. We then received national attention in *Billboard*, *Hit Parader*, *Kerrang*, etc. About a year after the record was released, I received an endorsement with Chandler guitars, and I did some clinics in some local music stores, demonstrating their products. My main guitar is a Chandler Tele style. I've done a little bit of session work, but I mainly record my own instrumentals and I'm currently auditioning vocalists for my new band. My only complaint with a lot of today's players is that they lack emotion in their playing. I think if you have great feel and a good guitar tone, you have all you'll ever need.

**COMMENT** An excellent sense of touch, tone, melody and feel come together in rockin' compositions that burst and simmer, yet always engage the ear.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief

biographical sketch along with your submission to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.



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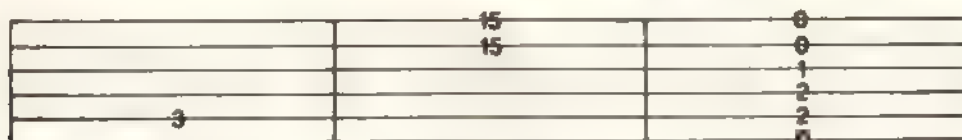
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# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



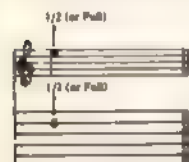
**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



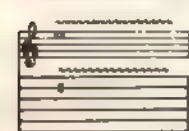
**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



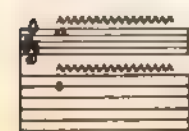
**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher it is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



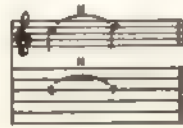
**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



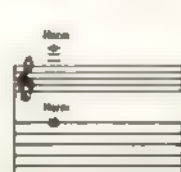
**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.



# BIGMOUTH STRIKES AGAIN

As Recorded by The Smiths  
(From the album THE QUEEN IS DEAD/ Sire Records)

Words and Music by Steven Morrissey  
and Johnny Marr



Moderate Rock ♩ = 132

Intro Rhy. Fig. 1

\*Gtr. 1 C#m (acous.)

mf

\*All gtrs. capo at 4th fret. All notes tabbed at 4th fret are played as open strgs.  
This part doubled by another acous. gtr

1st Verse  
w Rhy. Fig. 1 (6 times)

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Sweet - ness, sweet - ness, I was on - ly jok - ing when I said I'd like to

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

smash ev - 'ry tooth in your head. Oh, oh

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Sweet - ness, sweet - ness, I was on - ly jok - ing when I said by rights you

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

should be blud - geoned in your bed. And now I know how Joan of

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Arc felt. Now I know how Joan of Arc felt. As the

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flames rose to her Rom-an nose and her Walk-man start-ed to melt

Interlude  
w/Rhy. Fig. 1 (4 times)  
C#m

Gtr III  
(elec)

E w/Fill 2

F#add4

C#m

(On repeat) Do do.

Gtr II (elec.)

The musical score for Gtr II (elec.) features a melodic line with various articulations such as accents, slurs, and a 'P' (pizzicato) marking. The fretboard diagram below the staff shows the fingerings for each note, with numbers 1-4 indicating the fingers used. The diagram is divided into measures corresponding to the musical notation above.

Handwritten musical notation for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a series of chords and melodic lines, with a capo indicated by a 'C' and a sharp sign. The chords are labeled: B, C#m, F, and F#add4. The melody is written in a single staff, and the bass line is indicated by a 'b' and a sharp sign. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Chorus  
w/Rhy. Fig. 1 (6 times)  
C#m C#m7 E

Big - mouth, la da da  
Rhy. Fig. 2

[illegible]

Fill 3

*sl. sl. sl.*

*(w/slide)*

*sl. sl. sl.*

12 9 10 12



[illegible]

right to take my place in the hu - man race. Ah ah ah ho ho

let ring -

C#m C#m7 E F#add4 F#7/6sus4 C#m7C#m C#m7sus4 A Amaj7 B

Big - mouth, la da da da da da. Big - mouth, la da da da, big-mouth strikes

Rhy. Fig. 3 (end Rhy. Fig. 3)

The musical score is written for guitar and voice. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is in the treble clef, and the rhythmic figure is in the bass clef. The score includes lyrics and a guitar solo section.

Chords: C#m, C#m7, E, F#add4, F#7/6sus4, C#m7, C#m, C#m7sus4, A, Amaj7, B.

Lyrics: Big - mouth, la da da da da da. Big - mouth, la da da da, big-mouth strikes

Rhythmic Figure: Rhy. Fig. 3 (end Rhy. Fig. 3)

[illegible]

w/Rhy. Fig. 3 (3 times)

C#m C#m7 E F#add4 F#7 6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

a - gain, and I've got no right to take my place in the hu - man race. And now I know how Joan of

C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Arc felt Now I know how Joan of Arc felt. As the (Bkgd. voc.) Oh.

C#m C#m7 E F#add4 F#7 6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

flames rose to her Ro - man nose and her hear - ing aid start - ed to melt

Gtrs. I, II & III G#m F# F#sus2 G#m A

Gtr. IV (w slide) loco

\*Hold slide over pickups at point where 3rd fret would be (24 frets higher than 7th fret).

Gtrs. I & II G#m w/Fill 5 F# F#sus2

Gtr. III Gtr. IV

\*\*Gtr. III tabbed on left Gtr. IV tabbed on right

G#m A B B#(C)

Fill 5

Gtr. IV

(w/slide) sl



Out-chorus  
w/Rhy. Fig. 1 (till fade)  
& Rhy. Fig. 2 (2 times)  
C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Big - mouth, la da da da. Big - mouth, la da da da, big - mouth strikes

a - gain and I've got no right to take my place in the hu - man race. Ah ah ah ah ho ho.

w/Rhy. Fig. 3 (till fade) w/Fill 6  
C#m C#m7 E F#add4 F#7/6sus4 C#m7 C#m C#m7sus4 A Amaj7 B

Big - mouth, ho ho ho ha ha. Big - mouth, la da da da, big - mouth strikes

a - gain and I've got no right to take my place in the hu - man race. Ah ah ah ah ho ho

Big - mouth, ha ha ho ha ha. Big - mouth, la da da da, big - mouth strikes  
(Bkgd voc) Oh

a - gain and I've got no right to take my place in the hu - man race Ah ah la da da da

Big - mouth, la da da da da da Da da da da da da. Big - mouth, la da da da, big - mouth strikes  
Ah.

a - gain and I've got no right to take my place in the hu - man race. Ah la la la la. Fade out

Full 6  
Gtr IV

(w slide)  
sl

\*Higher p.t.s created by harmonizer

# BASS LINE FOR BIGMOUTH STRIKES AGAIN

As Recorded by The Smiths  
(From the album THE QUEEN IS DEAD, Sire Records)

Words and Music by Steven Morrissey  
and Johnny Marr

Moderate Rock ♩ = 132

**Intro**

**1st Verse**  
C♯m E F♯add4

*mf* Sweet - ness, sweet - ness, I was on - ly

*sl*

C♯m A B C♯m E

jok - ing when I said I'd like to smash ev - 'ry tooth in

*sim*

F♯add4 C♯m A B

— your head (etc.)

*sl*

C♯m E F♯add4 C♯m A B *Play 4 times*

*sl*

**Interlude**  
C♯m E F♯add4 C♯m A B

*H* *sl* *H*

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C#m E F#add4 C#m A B  
 C#m E F#add4 C#m A B  
 C#m E F#add4 C#m A B  
 Chorus  
 C#m E F#add4 C#m A B *Play 6 times*  
 Big - mouth, la da da da da (etc.)  
 Bridge  
 G#m F# F#sus2 G#m A  
 1. B 2. B B#(C) Out-chorus  
 C#m C#m E  
 F#add4 C#m A B *Play 8 times and fade*

# Syncopation

By  
Robert  
Phillips

Syncopation can be defined as a displacement of the accent from a strong beat (1 or 3) to a weak beat (2 or 4). It can also imply a shift of accent to a point between two beats. Historically, the use of syncopation dates to the 14th century, when it came into being as a characteristic of the new music that was then being written in France, known as *ars nova*. Let's examine some examples of syncopation from John Dowland and from Little Feat.

John Dowland (1562-1626) was an English (although he may, in fact, have actually been Irish) lute player and song composer. He had the misfortune of being Catholic at a time in England's history when people were persecuted for not being the same religion as the ruling monarch. And since the succeeding monarchs were not necessarily all of the same religion, this was an ever-changing situation—reflected in many of Dowland's lyrics, which are often about unfaithful lovers. One of the characteristics of Dowland's slow, melancholy songs is the use of syncopation. In Example 1, we see part of a song called "Dear, If You Change." The voice part is on top (in notes and tab, so you can play it on guitar) and the guitar accompaniment is on the bottom. It is in cut time, which means the half note equals one beat and there are two beats per measure. The vocal line begins with a quarter note, then has a succession of half notes. This means that the notes fall between the beats, and if you count out loud only when you play a note, you will count "One and, and, and, and, and, and, and one." Try just counting that line with a metronome, the "one" should be on the clicks and the "and" should be between them.

Example 2 is the intro to "Hangin' on to the Good Times," from the Little Feat album *Let It Roll*. In this example, I've put the slide guitar part on top, arranged the piano and second guitar part into one guitar part, and put the bass line under. Notice how the bass and guitar come in off the beat, preventing you from getting a firm hold on the beat for an instant. Also, take note of the way the guitar always anticipates the long note values by half a beat. Another interesting thing here is the rhythm guitar figure in bars 2 and 6, in which we find quarter notes (one beat each) coming in between the beats, creating a similar effect to the Dowland. The slide guitar, meanwhile, after sustaining long

notes on the beat, suddenly in bar 7 plays the C off the beat for two counts, the D off the beat for one, and anticipates the C by the remaining half beat of the measure. In all of these cases the accent comes in between the beat.

Syncopation has been around for over 500 years, and has been an important way of generating rhythmic interest in music. It has the effect of disturbing the strong pulse of the music and throwing the listener's sense of beat out of balance.

Ex. 1 Vocal

Ex. 2 Slide gtr



As Recorded by Steve Vai  
(From the album FLEX-ABLE/Relativity Records)

As Recorded by Steve Vai  
(From the album FLEX-ABLE/Relativity Records)

Slowly ♩ = 52

B11

*mf* rake  
freely (Clean tone)

*sl.* *sl.* *sl.* *sl.*

3

\*\*Esus2

rake

*sl.* *sl.* *sl.* *sl.*

3

T 5 6 7 9 10 12 9 10 9 5 7

A 6 7

B 7

\*T = thumb.

\*\*Chords played by kybd.

Musical score for "The Girl on the Train" by Rachel Watson. The score is for guitar and includes a vocal line. The guitar part features complex chords like Cmaj7(9#11) and Bb9#11, and various techniques such as rakes, tremolos, and vibrato. The vocal line is written in treble clef with lyrics in Italian. The score is divided into measures by vertical bar lines.

The musical score is written for guitar. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows fret numbers for the left hand. The score is divided into measures by vertical bar lines. Above the staff, there are various musical notations and instructions: 'Amaj7' above the first measure, 'sl.' (slide) above several notes, 'trem. bar' (tremolo bar) above a wavy line, 'P sl. sl.' (palm mute, slide, slide) above a triplet, 'B11' (baritone 11) above a measure, 'rake' above a measure, and '3' (triplet) below a measure. The bottom staff shows fret numbers: 4, 2, 6, 4, 4, 14, 14, 2, 6, 6, 6, 6, 5, 9, 10, 22, 0, 10, 9, 5.

[illegible]

- \* Depress bar before striking note.

**B11**

Guitar solo  
F#m7

H P P  $\frac{1}{4}$  sl trem. bar trem. bar

f don't pick (distorted tone)

\*Fdbk. (15ma) Full

rake

Full

sl.

Microphonic feedback (not sounded by string vibration).

\*\*Switch pickup (creates impression of re-attack).

hold bend

6

2 3 2 2 (2) 8 (6) 4 (4) (4)

17 17 17 17

The musical score is written on a treble clef staff with a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the staff, there are various musical notations including slurs, accents, and dynamic markings such as "trem. bar", "Em7", "P", "sl", "st", "H", "Full", and "3-". Below the staff, a fretboard diagram is provided, showing the fret numbers for each note and the fingerings used. The fret numbers range from 17 down to 9. The diagram includes markings for "trem. bar", "Em7", "P", "sl", "st", "H", "Full", and "3-".





The musical score for guitar consists of two staves. The top staff begins with a key signature of one sharp (F#) and a time signature of 6/8, indicated by the notation  $Dmaj7(\sharp 11)$ . The notation includes various slurs, accents, and fingerings. The bottom staff features a series of numbers (0, 9, 11, 10, 12, 14, 12, 14, 14, 12, 14, 12, 10, 12, 14, 12, 14, 17, 14, 17, 10, 17, 19, 19, 10, 13, 3, 12) likely representing fret positions or fingerings. The score is marked with various techniques such as 'trem. bar', 'Full 2', 'P', 'sl', 'H', 'V', and '3'.

**Cmaj7(9#11)**

1/2 H P H Full P sl. sl. sl. 3/4 P sl. H P sl. sl. sl. trem. bar trem. bar

15 15 15 15 13 13 15 13 10 10 10 10 10 12 6 10 10 10 10 12 12 12 12 12 10 14 14 11 11 9 7 9 7 7 9 7 5 6 9 10

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The first system shows the guitar part (A major 7) and the vocal part (A H. (1 5 ma)). The guitar part includes instructions for tremolo bar use, slurs, and dynamics. The vocal part includes instructions for pulling the bar up, harm, and slurs. The second system continues the guitar part with a rake tremolo bar instruction and the vocal part with a harm instruction. The score is written in treble clef with a key signature of one sharp (F#).

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols and performance instructions:

- B11**: A bracket indicates a barre at the 11th fret.
- trem. bar (slack)**: A wavy line indicates a tremolo bar pull.
- H**: A half note.
- rake**: A diagonal line indicates a rake effect.
- mf**: Mezzo-forte dynamic marking.
- (Clean tone - Wah off)**: A note in parentheses indicating a clean tone with the wah pedal off.
- freely**: A note indicating a free tempo.
- sl.**: Slur marks.
- 3**: Triplet markings.
- A.H. pitch G**: A note indicating a pitch bend to the A harmonic of G.
- Esus2**: A note indicating a suspended second chord.
- trem. bar (slight vib.) a tempo**: A wavy line indicating a tremolo bar pull with slight vibration and a return to tempo.
- 5 7 8 10 12 14 16 18**: Fret numbers for a sequence of notes.

H  
 3/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4  
 Cma7(6 8 11)  
 H P  
 sl P  
 trem. 3 bar  
 3  
 trem bar  
 3  
 H P  
 sl P  
 H P  
 sl  
 5 7 9 10 12 9 10 9  
 11 12 11 9 7 11 7 9  
 17 16 17 18  
 17 19 17 17



The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in E major (Bb 6/11) and features various musical notations such as slurs, accents, and dynamic markings. The bass part is written in E major (Bb 6/11) and features various musical notations such as slurs, accents, and dynamic markings. The score is divided into two systems, each with a key signature change from E major to B major (Bb 6/11).

**System 1:**

- Guitar:** Starts with a Bb 6/11 chord. The first measure has a triplet of eighth notes (G4, A4, B4) with a slur and an accent. The second measure has a triplet of eighth notes (B4, C5, D5) with a slur and an accent. The third measure has a triplet of eighth notes (D5, E5, F#5) with a slur and an accent. The fourth measure has a triplet of eighth notes (F#5, G5, A5) with a slur and an accent. The fifth measure has a triplet of eighth notes (A5, B5, C6) with a slur and an accent. The sixth measure has a triplet of eighth notes (C6, D6, E6) with a slur and an accent. The seventh measure has a triplet of eighth notes (E6, F#6, G6) with a slur and an accent. The eighth measure has a triplet of eighth notes (F#6, G6, A6) with a slur and an accent. The ninth measure has a triplet of eighth notes (A6, B6, C7) with a slur and an accent. The tenth measure has a triplet of eighth notes (B6, C7, D7) with a slur and an accent. The eleventh measure has a triplet of eighth notes (C7, D7, E7) with a slur and an accent. The twelfth measure has a triplet of eighth notes (D7, E7, F#7) with a slur and an accent. The thirteenth measure has a triplet of eighth notes (E7, F#7, G7) with a slur and an accent. The fourteenth measure has a triplet of eighth notes (F#7, G7, A7) with a slur and an accent. The fifteenth measure has a triplet of eighth notes (G7, A7, B7) with a slur and an accent. The sixteenth measure has a triplet of eighth notes (A7, B7, C8) with a slur and an accent. The seventeenth measure has a triplet of eighth notes (B7, C8, D8) with a slur and an accent. The eighteenth measure has a triplet of eighth notes (C8, D8, E8) with a slur and an accent. The nineteenth measure has a triplet of eighth notes (D8, E8, F#8) with a slur and an accent. The twentieth measure has a triplet of eighth notes (E8, F#8, G8) with a slur and an accent. The twenty-first measure has a triplet of eighth notes (F#8, G8, A8) with a slur and an accent. The twenty-second measure has a triplet of eighth notes (G8, A8, B8) with a slur and an accent. The twenty-third measure has a triplet of eighth notes (A8, B8, C9) with a slur and an accent. The twenty-fourth measure has a triplet of eighth notes (B8, C9, D9) with a slur and an accent. The twenty-fifth measure has a triplet of eighth notes (C9, D9, E9) with a slur and an accent. The twenty-sixth measure has a triplet of eighth notes (D9, E9, F#9) with a slur and an accent. The twenty-seventh measure has a triplet of eighth notes (E9, F#9, G9) with a slur and an accent. The twenty-eighth measure has a triplet of eighth notes (F#9, G9, A9) with a slur and an accent. The twenty-ninth measure has a triplet of eighth notes (G9, A9, B9) with a slur and an accent. The thirtieth measure has a triplet of eighth notes (A9, B9, C10) with a slur and an accent. The thirty-first measure has a triplet of eighth notes (B9, C10, D10) with a slur and an accent. The thirty-second measure has a triplet of eighth notes (C10, D10, E10) with a slur and an accent. The thirty-third measure has a triplet of eighth notes (D10, E10, F#10) with a slur and an accent. The thirty-fourth measure has a triplet of eighth notes (E10, F#10, G10) with a slur and an accent. The thirty-fifth measure has a triplet of eighth notes (F#10, G10, A10) with a slur and an accent. The thirty-sixth measure has a triplet of eighth notes (G10, A10, B10) with a slur and an accent. The thirty-seventh measure has a triplet of eighth notes (A10, B10, C11) with a slur and an accent. The thirty-eighth measure has a triplet of eighth notes (B10, C11, D11) with a slur and an accent. The thirty-ninth measure has a triplet of eighth notes (C11, D11, E11) with a slur and an accent. The fortieth measure has a triplet of eighth notes (D11, E11, F#11) with a slur and an accent. The forty-first measure has a triplet of eighth notes (E11, F#11, G11) with a slur and an accent. The forty-second measure has a triplet of eighth notes (F#11, G11, A11) with a slur and an accent. The forty-third measure has a triplet of eighth notes (G11, A11, B11) with a slur and an accent. The forty-fourth measure has a triplet of eighth notes (A11, B11, C12) with a slur and an accent. The forty-fifth measure has a triplet of eighth notes (B11, C12, D12) with a slur and an accent. The forty-sixth measure has a triplet of eighth notes (C12, D12, E12) with a slur and an accent. The forty-seventh measure has a triplet of eighth notes (D12, E12, F#12) with a slur and an accent. The forty-eighth measure has a triplet of eighth notes (E12, F#12, G12) with a slur and an accent. The forty-ninth measure has a triplet of eighth notes (F#12, G12, A12) with a slur and an accent. The fiftieth measure has a triplet of eighth notes (G12, A12, B12) with a slur and an accent. The fifty-first measure has a triplet of eighth notes (A12, B12, C13) with a slur and an accent. The fifty-second measure has a triplet of eighth notes (B12, C13, D13) with a slur and an accent. The fifty-third measure has a triplet of eighth notes (C13, D13, E13) with a slur and an accent. The fifty-fourth measure has a triplet of eighth notes (D13, E13, F#13) with a slur and an accent. The fifty-fifth measure has a triplet of eighth notes (E13, F#13, G13) with a slur and an accent. The fifty-sixth measure has a triplet of eighth notes (F#13, G13, A13) with a slur and an accent. The fifty-seventh measure has a triplet of eighth notes (G13, A13, B13) with a slur and an accent. The fifty-eighth measure has a triplet of eighth notes (A13, B13, C14) with a slur and an accent. The fifty-ninth measure has a triplet of eighth notes (B13, C14, D14) with a slur and an accent. The sixtieth measure has a triplet of eighth notes (C14, D14, E14) with a slur and an accent. The sixty-first measure has a triplet of eighth notes (D14, E14, F#14) with a slur and an accent. The sixty-second measure has a triplet of eighth notes (E14, F#14, G14) with a slur and an accent. The sixty-third measure has a triplet of eighth notes (F#14, G14, A14) with a slur and an accent. The sixty-fourth measure has a triplet of eighth notes (G14, A14, B14) with a slur and an accent. The sixty-fifth measure has a triplet of eighth notes (A14, B14, C15) with a slur and an accent. The sixty-sixth measure has a triplet of eighth notes (B14, C15, D15) with a slur and an accent. The sixty-seventh measure has a triplet of eighth notes (C15, D15, E15) with a slur and an accent. The sixty-eighth measure has a triplet of eighth notes (D15, E15, F#15) with a slur and an accent. The sixty-ninth measure has a triplet of eighth notes (E15, F#15, G15) with a slur and an accent. The seventieth measure has a triplet of eighth notes (F#15, G15, A15) with a slur and an accent. The seventy-first measure has a triplet of eighth notes (G15, A15, B15) with a slur and an accent. The seventy-second measure has a triplet of eighth notes (A15, B15, C16) with a slur and an accent. The seventy-third measure has a triplet of eighth notes (B15, C16, D16) with a slur and an accent. The seventy-fourth measure has a triplet of eighth notes (C16, D16, E16) with a slur and an accent. The seventy-fifth measure has a triplet of eighth notes (D16, E16, F#16) with a slur and an accent. The seventy-sixth measure has a triplet of eighth notes (E16, F#16, G16) with a slur and an accent. The seventy-seventh measure has a triplet of eighth notes (F#16, G16, A16) with a slur and an accent. The seventy-eighth measure has a triplet of eighth notes (G16, A16, B16) with a slur and an accent. The seventy-ninth measure has a triplet of eighth notes (A16, B16, C17) with a slur and an accent. The eightieth measure has a triplet of eighth notes (B16, C17, D17) with a slur and an accent. The eighty-first measure has a triplet of eighth notes (C17, D17, E17) with a slur and an accent. The eighty-second measure has a triplet of eighth notes (D17, E17, F#17) with a slur and an accent. The eighty-third measure has a triplet of eighth notes (E17, F#17, G17) with a slur and an accent. The eighty-fourth measure has a triplet of eighth notes (F#17, G17, A17) with a slur and an accent. The eighty-fifth measure has a triplet of eighth notes (G17, A17, B17) with a slur and an accent. The eighty-sixth measure has a triplet of eighth notes (A17, B17, C18) with a slur and an accent. The eighty-seventh measure has a triplet of eighth notes (B17, C18, D18) with a slur and an accent. The eighty-eighth measure has a triplet of eighth notes (C18, D18, E18) with a slur and an accent. The eighty-ninth measure has a triplet of eighth notes (D18, E18, F#18) with a slur and an accent. The ninetieth measure has a triplet of eighth notes (E18, F#18, G18) with a slur and an accent. The hundredth measure has a triplet of eighth notes (F#18, G18, A18) with a slur and an accent. The hundred-first measure has a triplet of eighth notes (G18, A18, B18) with a slur and an accent. The hundred-second measure has a triplet of eighth notes (A18, B18, C19) with a slur and an accent. The hundred-third measure has a triplet of eighth notes (B18, C19, D19) with a slur and an accent. The hundred-fourth measure has a triplet of eighth notes (C19, D19, E19) with a slur and an accent. The hundred-fifth measure has a triplet of eighth notes (D19, E19, F#19) with a slur and an accent. The hundred-sixth measure has a triplet of eighth notes (E19, F#19, G19) with a slur and an accent. The hundred-seventh measure has a triplet of eighth notes (F#19, G19, A19) with a slur and an accent. The hundred-eighth measure has a triplet of eighth notes (G19, A19, B19) with a slur and an accent. The hundred-ninth measure has a triplet of eighth notes (A19, B19, C20) with a slur and an accent. The hundred-tieth measure has a triplet of eighth notes (B19, C20, D20) with a slur and an accent. The hundred-first measure has a triplet of eighth notes (C20, D20, E20) with a slur and an accent. The hundred-second measure has a triplet of eighth notes (D20, E20, F#20) with a slur and an accent. The hundred-third measure has a triplet of eighth notes (E20, F#20, G20) with a slur and an accent. The hundred-fourth measure has a triplet of eighth notes (F#20, G20, A20) with a slur and an accent. The hundred-fifth measure has a triplet of eighth notes (G20, A20, B20) with a slur and an accent. The hundred-sixth measure has a triplet of eighth notes (A20, B20, C21) with a slur and an accent. The hundred-seventh measure has a triplet of eighth notes (B20, C21, D21) with a slur and an accent. The hundred-eighth measure has a triplet of eighth notes (C21, D21, E21) with a slur and an accent. The hundred-ninth measure has a triplet of eighth notes (D21, E21, F#21) with a slur and an accent. The hundred-tieth measure has a triplet of eighth notes (E21, F#21, G21) with a slur and an accent. The hundred-first measure has a triplet of eighth notes (F#21, G21, A21) with a slur and an accent. The hundred-second measure has a triplet of eighth notes (G21, A21, B21) with a slur and an accent. The hundred-third measure has a triplet of eighth notes (A21, B21, C22) with a slur and an accent. The hundred-fourth measure has a triplet of eighth notes (B21, C22, D22) with a slur and an accent. The hundred-fifth measure has a triplet of eighth notes (C22, D22, E22) with a slur and an accent. The hundred-sixth measure has a triplet of eighth notes (D22, E22, F#22) with a slur and an accent. The hundred-seventh measure has a triplet of eighth notes (E22, F#22, G22) with a slur and an accent. The hundred-eighth measure has a triplet of eighth notes (F#22, G22, A22) with a slur and an accent. The hundred-ninth measure has a triplet of eighth notes (G22, A22, B22) with a slur and an accent. The hundred-tieth measure has a triplet of eighth notes (A22, B22, C23) with a slur and an accent. The hundred-first measure has a triplet of eighth notes (B22, C23, D23) with a slur and an accent. The hundred-second measure has a triplet of eighth notes (C23, D23, E23) with a slur and an accent. The hundred-third measure has a triplet of eighth notes (D23, E23, F#23) with a slur and an accent. The hundred-fourth measure has a triplet of eighth notes (E23, F#23, G23) with a slur and an accent. The hundred-fifth measure has a triplet of eighth notes (F#23, G23, A23) with a slur and an accent. The hundred-sixth measure has a triplet of eighth notes (G23, A23, B23) with a slur and an accent. The hundred-seventh measure has a triplet of eighth notes (A23, B23, C24) with a slur and an accent. The hundred-eighth measure has a triplet of eighth notes (B23, C24, D24

*sl*  
\*\*Depress trem. bar  
fully so string hits  
pickup.

[illegible]

† Depress trem bar gradually while sliding up stg., maintaining approx. the same pitch ("lizard down the throat" effect, via Joe Satriani).

B11

Esus2

throat' effect, via Joe Satriani).

3

trem. bar

11 4 4

sl

rake

3 grad. bend

rit-----1

rake (Wah on)

Full

14 13 11 9

8 7 6 5 4 3 2 1 0

(9)

- \*\*Depress trm. bar fully so stgs. hit (and stick to) pickup.
- \*\*\*Release trm. bar so slackened stgs. pull off of pickup.

# BASS LINE FOR CALL IT SLEEP

As Recorded by Steve Vai  
(From the album FLEX-ABLE/Relativity Records)

Music by Steve Vai

Slowly  $\text{♩} = 52$

Esus2 Harm (8va) Cmaj7(6#11)

B11

*mf*  
freely (w/chorus effect)

*mp* let ring Harm

*sl*

\*Vib created by bending neck or using trem bar

Bb6#11 A7 B11

*pp* *mp*

\*Fade in w/vol control

Esus2 Cmaj7(6#11)

*p*  
*a tempo*

*mp* *sl*

*sl*

Bb6#11 A7

*sl* *sl*

*sl* *sl*

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**Guitar solo**

**B11** **F#m7** **Em7**

*mf*

**Dmaj7(6#11)**

**Cmaj7(6#11)** **Bbmaj7(6#11)**

*(steady gliss.)*

**Ama7** **B11** **F#m7**

**Em7** **Dmaj7(6#11)**

**Cmaj7(6#11)** **Bbmaj7(6#11)**

Esus2

Cmaj7( $\frac{6}{9}$  #11)

mp let ring

H

sl

3

let ring

\* T sl

P

p

sl

mp

H

sl

\* T sl

P

"Tap w/ R H

sl

[illegible]

The image shows a musical score for a piece titled "The Girl on the Train". The score is written on two staves. The top staff features a treble clef and a key signature of one flat (Bb). The bottom staff features a bass clef. The music is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Girl on the Train" is written in a stylized font at the top left. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The music is written in a style that suggests it is a transcription of a song or a piece of music. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Girl on the Train" is written in a stylized font at the top left. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The music is written in a style that suggests it is a transcription of a song or a piece of music.

Esus 2

B11

Allegro

*sf*

*sf*

*mf*

Harm (8va)

Harm



# J.I.B.



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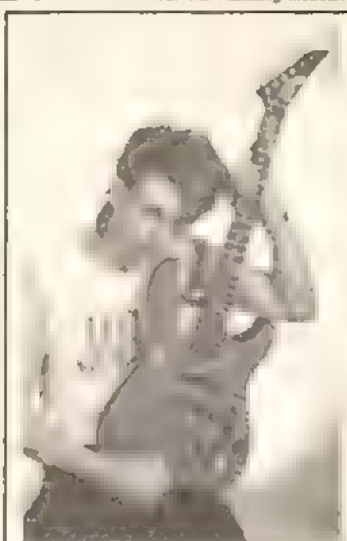
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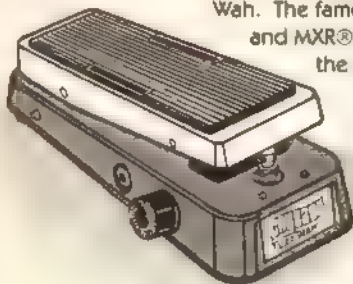
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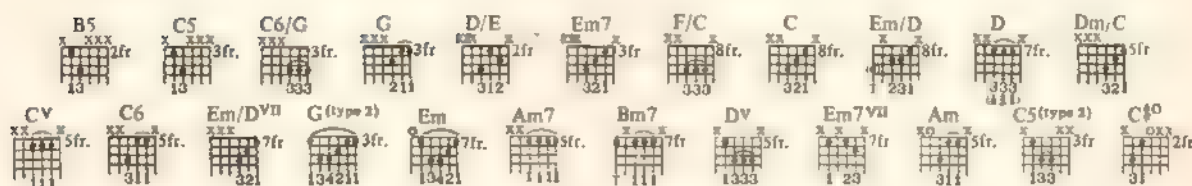


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# MY OLD SCHOOL

As Recorded by Steely Dan  
(From the album COUNTDOWN TO ECSTASY ABC Records)

Words and Music by Walter Becker  
and Donald Fagen



Moderate Rock ♩ = 126

Intro

Gtr. I

(Half-time feel) N.C. (Em7)

Gtr. II

(Double-time feel) N.C. Gtrs I & II

\*Kybd. arr. for gtr.

sl. P

## 1st Verse

Gtr. I - 3fr. Rhy. Fig. 1

Gtr. II - Rhy. Fig. 1A

I re - mem - ber the thir - ty - five sweet good - byes

\*\*Fret 6th str. bass notes w/thumb.

when you put me on the Wol - ver - ine up to An -

sl. T



(8)3fr G C6/G (8)3fr G G C6/G (8)3fr G C6/G (8)3fr G C6/G (4)5fr w/Rhy. Fig. 1 & 1A (8)3fr G C6/G G C6/G  
 nan - dale (end Rhy Fig. 1A) It was still Sep - tem -

(8)3fr G C6/G (8)3fr G C6/G G (4)5fr (8)3fr C6/G G (8)3fr G (8)open E D/E (8)open Em7 E Em7  
 ber when your dad - dy was quite sur - prised —

(8)8fr. C F C (8)3fr C C Em/D (8)10fr. D Em/D (8)10fr. D Em/D D (8)5fr (8)3fr. C6/G G (8)3fr G C6/G  
 to find you with the work - ing girls — in the coun - ty jail.

(8)3fr G C6/G (8)3fr. G C6/G G Rhy. Fig. 2 (8)8fr. Dm/C C<sup>v</sup> (8)8fr. Dm/C (8)8fr. Dm/C C<sup>v</sup> C6  
 I was smok - in' with the boys up - stairs — when I

(8)10fr. D Em/D<sup>11</sup> D (8)10fr. D Em/D<sup>11</sup> D G (type 2) Em  
 heard a - bout the whole af - fair, — I said, wo, no, —

Full p  
 Full p  
 Full p

G(type 2) Em D ⑥8fr. C Dm/C C<sup>v</sup> ⑥8fr. C Dm/C ⑥8fr. C Dm/C C<sup>v</sup> ⑥8fr. C Dm/C C<sup>v</sup>  
 Wil - liam and Mar - y won't do, now. Well, I  
 Full p  
 Full p  
 ⑥10fr. Em, D<sup>vii</sup> D ⑥10fr. D Am7 Bm7 D ⑥open E D E Em7 ⑥open E D/E  
 did not think the girl could be so cruel  
 H  
 ⑥open E D/E ⑥open E Em7 E Em7 ⑥10fr. D Em, D<sup>vii</sup> D ⑥10fr. D Am7 (end Rhy. Fig. 2) Bm7  
 And I'm nev - er go - in' back to my old  
 H rake  
 H  
 Rhy. Fig. 3 ⑥3fr. G C6/G G C6/G ⑥3fr. G C6/G ⑥3fr. G C6/G ④5fr. G Rhy. Fig. 4 Em<sup>vii</sup> Am  
 school.  
 P M-----1 P M-----1  
 Full rake  
 Full rake



end Rhy. Fig. 4) N.C.  
(Both gtrs)

Chords: Bm7, D, Em

Techniques: *sl*, *acc*, *semi-harm*, *semi-harm*, *sl*, *acc*

Figures: 8 8 5 5 7 5 7 7 0 4 3 0 2 0 2 0 2 0 2 0 0 2 4 2 0 2 2

[illegible]

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③3fr. G C6/G G ③3fr. C6/G G C6/G ③3fr. G C6/G G ④5fr. ③3fr. C6/G G I can't stand —

her — do - in' what she did be - fore, —

③3fr. G C6/G ③3fr. G C6/G G ④5fr. ③3fr. C6/G G ③3fr. E D/E ③open Em7 E ③open Em7

③8fr. C F/C C ③4fr. Em/D D ③10fr. D Em/D D ③10fr. D Em/D D ③5fr. ③3fr. C6/G G ③3fr. C6/G

liv - in' like a gyp - sy queen — in a fair - y tale.

w/Rhy Fig. 2

③3fr. G C6/G ③3fr. G C6/G G ④5fr. ③8fr. C Dm/C C<sup>v</sup> C ③8fr. Dm/C C Dm/C C<sup>v</sup> C5 (type 2)

Well, I hear the whis - tle but I can't go, — I'm gon - na



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$D^{\nu}$ 

A.H pitches: A♯

54

\* \* Horns art. for gtr.

File 1



⑧<sup>3fr.</sup>  
G  
Ctr. III  
(Horns)

C6/G      G      C6/G      G      C6/G

The diagram shows a single horn with a curved line connecting two points labeled 'G'. Above the curve, the sequence 'C6/G      G      C6/G      G      C6/G' is written. To the left of the curve, the text '⑧<sup>3fr.</sup> G Ctr. III (Horns)' is present.

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Bm7 D<sup>v</sup> Em D<sup>v</sup>  
w Rhy Fill 1

sl sl sl sl sl sl sl

let ring

3fr. C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G C6/G G

1/2 1/2 Full Full w/Fill 2 N.C.

1 2 1 2 H P Full P Full H H H sl H P

3rd Verse  
w/Rhy. Fig. 1 (2 times)

3fr. C6/G G C6/G G C6/G G 3fr. C6/G G C6/G G 5fr. 3fr. C6/G G C6/G G 3fr. G C6/G G 3fr. E D/E Em7 3open Em7

Cal - i - for - nia - tum - bles in - to the sea, -

Rhy Fill 1  
Gtr. I (Piano)

8va-----

10-10-12-12-14-14-15 15-17-17-19-20-20-22

(7) 7 7 7 9-9 11 11 12 12-14-14-16-17-17-19

Fill 2  
Gtr. I

sl sl P

sl sl P

0-2-4 4-2-0-2

Fill 3  
(Horns)

sl

12 12 11 10 8-10-8

8-9 10-7 8



③8fr C F/C C ⑥8fr C Em/D ⑧10fr D Em/D ⑩10fr D Em/D D ⑤5fr D G ③3fr C6/G G ⑥3fr G C6/G  
 that - ll be the day I go back to An - nan - dale

③3fr G C6/G ③3fr G C6/G G ④5fr G ③3fr G C6/G G ③3fr G C6/G G ④5fr G C6/G  
 Tried to warn you a - bout

③3fr G C6/G G ③3fr G ⑧open E D/E Em7 ⑧open F Em7 ③8fr C F/C C ③8fr C Em/D  
 Gin - o and Dad - dy G, but I can't seem to

⑩10fr D Em/D ⑥10fr D Em/D D ⑤5fr D ③3fr G C6/G G ③3fr G C6/G ③3fr G C6/G ③3fr G C6/G G ④5fr G  
 get to you through the U. S. mail. Well, I

*D.S. al Coda*

w/Rhy. Fig. 3 (2 times)

Coda <sup>8</sup>3fr. G C6/G G C6/G <sup>8</sup>3fr. G C6/G G C6/G <sup>8</sup>3fr. G C6/G G <sup>2</sup>5fr <sup>8</sup>3fr. G C6/G G C6/G



[illegible]

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## JEFF 'SKUNK' BAXTER

BY PETE PROWN

**S**tart listing the greatest guitar solos of the 1970s and pretty soon you might come up with Jimmy Page's epic "Stairway to Heaven" lead, Jeff Beck's work on "Cause We've Ended as Lovers," Eddie Van Halen's apocalyptic "Eruption," Larry Carlton's first solo in Steely Dan's "Kid Charlemagne," and Duane Allman's slide showcase on "Statesboro Blues." And what about those brilliant solos of the '70s that aren't attached to name players, like Terry Kath's Wes Montgomery-meets-Jimi Hendrix lead in Chicago's "25 or 6 to 4," the smoldering twin leads of Scott Gorham and Brian Robertson in Thin Lizzy's "Still in Love with You," the masterful chord-bending artistry of Amos Garrett in his solo in Maria Muldaur's 1973 hit, "Midnight at the Oasis" or Carlos Rios' bop-metal guitar extravaganza on Gino Vannelli's "Brother to Brother" from 1978? Possibly the king of these less universally celebrated gems, are the Skunk's four stunning breaks in Steely Dan's "My Old School." The Skunk, of course, is better known as Jeff "Skunk" Baxter, the brilliant solo specialist whose multi-faceted playing has also appeared on records by such diverse acts as Dolly Parton, Donna Summer, and the Doobie Brothers, which he was a member of from '74 to '79.



While Baxter cut many great solos on Steely Dan's first three albums, including "Changing of the Guard," "Bodhisattva," "The Boston Rag," "Night by Night" and "Without a Gun," his lead work on "My Old School" stands head-and-shoulders above the rest for sheer rock 'n' roll energy and improvisational adventurousness. But what Baxter recalls first about that famous session isn't the music, but the one-of-a-kind guitar he played those now legendary solos on: "The actual guitar that I did the solos on 'My Old School' on was a homemade Stratocaster that I had just finished building the day before the session," he recalls. "I routed it out in the parking lot of Valley Sound and put all the electronics in right there. I usually play direct with my guitar, but on that track I used an Ampeg VT-22 amp. The solo section in the song was very much my thing. Donald Fagen and Walter Becker had structured it to give me as much leeway and as much input as I could possibly have. So I just went in and nailed it. The mood I was in that day made me hit it just like a horn player. I guess this is because I never learned to play out of guitar books, everything was always clarinet or saxophone books for me. And because the music was really flowing, I didn't do that many takes. The whole thing just felt so good—it's a solo

that I'm very proud of."

During the 1970s, Jeff Baxter was a fairly well-known player in the rock world, but after hitting a commercial peak with the Doobie Brothers on their 1979 hit, *Minute by Minute*, he left the band and seemingly fell off the face of the planet. While he hasn't been actively involved with a major rock band since then, the Skunk has become a serious behind-the-scenes force in the recording studios of Los Angeles and Chicago. Instead of primarily playing on hit singles as he used to do for Donna Summer ("Bad Girls") and Dolly Parton ("9 to 5"), Baxter chose the 1980s to make his move to jingleland, the place where rock 'n' roll and commercial advertising become one. "My father was in the advertising business for thirty years," says Baxter, "And somehow maybe genetically, it's in my blood. I fly to Chicago about four or five days a month to do jingles, because that city is the jingle capital of the United States. I've been doing them for years and now I'm getting involved with writing and producing them as well as playing on them. I find it to be an extreme challenge to make a pop record in thirty seconds. Most of the jingle writers and clients now want something that sounds like a hit record; that's why they're hiring people like Michael Jackson and Madonna. As

far as expressing myself as a guitarist, my main thing as a studio musician has always been to fulfill the needs and desires of the producer. But because of my reputation as a player, there's many times when people ask me to Baxter-ize the track, and that's a great opportunity. I'm proud of the playing I've done for Oldsmobile, "That's not your father's Oldsmobile..." and also Coors Light, State Farm, Michelob and Sears. I've also done some scoring for the films *Roxanne* and *Bull Durham*. I also did a few of Pee Wee's *Playhouse* and two or three episodes of *TV 101*.

"I guess that as I got older, I realized there's more to music than platform shoes and Holiday Inns. But to produce records, you have to be in town, you just have to be there. So I'm getting much more into movie and television scoring and again, you kinda have to be home to do that. As far as the actual playing when you're on a movie or TV date and there's thirty-five guys there, the leader doesn't care what band you used to be in. All that matters is that you can cut it. If you can't, you're fired. I happen to like that attitude, because it keeps your head straight, your chops up and your attitude real, in the sense that there's not a lot of people hanging around telling you what a groovy guy you are. In the rock star situation, there is the tendency

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to exaggerate your own importance, but playing sessions really keeps your feet on the ground. I really thrive under that kind of pressure.

As active as he is as a session player, Jeff Baxter has also been a mover-and-a-shaker this decade in the area of music technology, acting as an equipment consultant to both the Roland and Akai corporations and having a hand in such important developments as digital 12-track recorders and the guitar synthesizer. "I use the guitar synthesizer extensively when I score shows," continues the Skunk. "I've been a developer of that with the Roland Corporation for many years. I was the first guy to use the guitar synthesizer on a #1 record, which was 'Bad Girls.'" The state of guitar synths today is great. The new Roland GR-50 is an excellent machine and like any other tool, if you learn how to use it right, it will do real well by you. It certainly tracks 99% as well as anything any guitarist would want to do. I think most of the tracking complaints these days are more of an excuse than an actual problem. To get dynamics, Roland has built an actual synthesizer into the guitar module to get a decent quality sound. I use a plexiglass guitar synthesizer that was built for me many years ago by Fuj Roland, because I insisted on a guitar with no overtones or dead

spots. It weighs 16 pounds, but I sit down anyway so that doesn't really matter. The Roland GS-6, the new digital amplifier, was another project I was involved with and I'm very proud of that, too. I also have to stress my working relationship with Akai. The new digital 12-track is probably going to change the face of digital recording, because for less than \$35,000, you'll have 12 tracks of digital, which is at least two-thirds less than anything anybody else can offer in digital recording. My philosophy has always been trying to supply the player with the tools he needs without having to hock his first born or take out a second mortgage. I've always said to players: 'Don't go buy a Les Paul for \$2,000, go get a Harmony Rocket for \$200 and learn to play it.'

"I have a lot of gear, but one thing I really love is the sound of playing guitar direct into the console. I did a record for JVC in Japan called the *L.A. Guitar Workshop* with Buzzy Feiten and some others, and the Japanese were very interested in the type of equipment that we used. So they were taking pictures of everybody's massive racks, and when they asked me where my rack was, I just pointed to the direct box on the floor and told them they could take a picture of it if they wanted. That was it. I like the purity of the magnetic output of the pick-

ups without any active electronics. To me, it gives you more dynamics to play without effects, because if you have good pickups you can get great nuances. I used Dan Armstrong 'Jeff Baxter Skunkelonic Pickups' and I occasionally use a compressor called a Dan Armstrong Orange Squeezer, when I want to give myself even more dynamics. Of course, when I go to Chicago to do jingles, I do bring my Boss ME-5 effects unit, because there's always a call for that. I think one of my best direct solos is "What a Fool Believes," from the Doobie Brothers' *Minute by Minute*. I find that playing without effects makes you a much more expressive player, since you don't have that preamp window setting your sound parameters for you. It's sort of like playing acoustic guitar. I think much of my influence for playing direct comes from heavy bebop guitarists I knew when I was a kid, who relied on their own technique and physical dynamics to express themselves. Like them, I sit down when I play, mostly for technical advantages. The main reason, though, is when I was fourteen I met Andrés Segovia, and he basically told me that you don't hang a guitar around your head like a canoe paddle. You must approach the instrument in a very specific way; it was designed to be played in a certain way. I found that my playing was different when I was sitting down, because I was concentrating more on my playing than my balance or whatever. I use a strap and I wear the guitar very high, but the guitar is held up with a combination of the knee and strap. I also wear headphones, because I love the studio concept of wearing headphones and getting a beautiful mix through the phones. And I think I realized a long time ago that later in life I would want to produce records and I had to protect my hearing."

Away from the technological and commercial uses of his guitar, Baxter has also kept his hand in recording. "I did two albums with Al Kooper in the early 1980s," continues Baxter. "One was called *Four on the Floor* and the other was called *Championship Wrestling*. I've known Al for about twenty years and I had a ball doing those records. Another project I did was a band I put together with Elliot Randall called My Old School (Check out their live 'Bodhisattva' on *Guitar's Practicing Musicians*). We decided to book a gig at the Fir Tree Gully Hotel in Australia, where people have no idea who we are, and then let them decide whether they like us or they're going to kill us. They're a pretty tough crowd, but the response was incredible, so much so that we continued the tour for another two weeks. Again, we wanted to find out if we were

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really players or the product of some record company publicist's dream." —

"I just finished producing an album for the Ventures, too. They called me and asked if I would do a record for them—it was a mission from God. I got to play on it as well. Half of it is very much Ventures and half is something that I think is going to surprise a lot of people. It shows a side of their abilities that I don't think people were aware of before. Some of it is very modern sounding. Somebody told me it sounds like Steely Dan-meets-Larry Coryell, and somebody else told me that it sounded like a country record! We did most of it at my house, where I have a full-blown monster studio. And as soon as I get my new Akai 12-track, it'll be digital. In the past six months or so, so many people have come up to me and asked when I was going to do a solo album. I generally think of myself as a session player, I try to stay away from that 'I am somebody' kind of thing. I like to have my work speak for itself. But I was so flattered and it made me realize that there are some people who would like me to do a record and would be interested in hearing what I have to say on the guitar. The support has been tremendous, so I'm looking at a solo album as a very viable option."

So with the cobwebs of Jeff Baxter's recent activities brushed away and some of his earlier triumphs updated to receive their proper due, only one mystery remains to be solved in his colorful career thus far: What does "Skunk" mean? Like his snaking guitar solos, Baxter slithers away from a direct answer, but does offer this brief hint of its origin: "I got the name 'Skunk' from an indiscretion in my youth—it was one of my lower, anti-social moments. But it stuck for life; I guess one reason is that my friends loved to call me 'Skunk.' Also, when I moved to Los Angeles in 1971, I found that there were many guitarists with good Christian names, but I also found out that producers got a kick out of saying, 'I need Skunk—get me the Skunk!' I found that it became a useful tool and I used it to my advantage. I never took it as an insult." Whether or not "Skunk" Baxter's scent was once as bad as his guitar solos with Steely Dan, the Doobie Brothers, and countless studio sessions have been over the years, is something only he knows for sure. But what guitar adherents around the globe know without a doubt is that Jeff Baxter is one of the hippest, funkier and most eclectic guitar monsters of the last two decades. Hopefully, then, the Skunk will be giving his fans more than just a whiff of his pungent Baxter-ized guitar solos during this next decade and the long years beyond.



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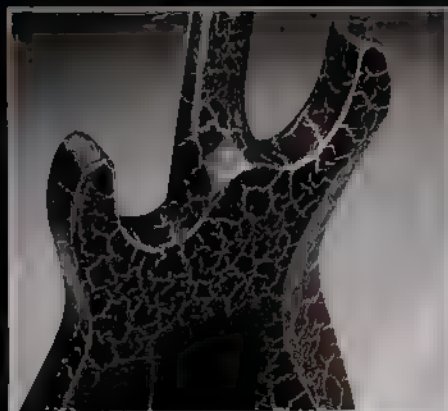
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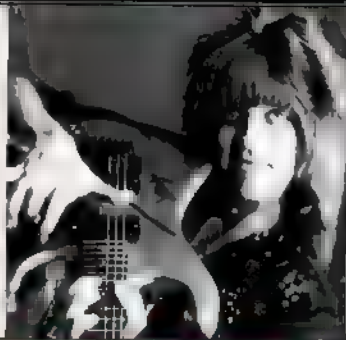
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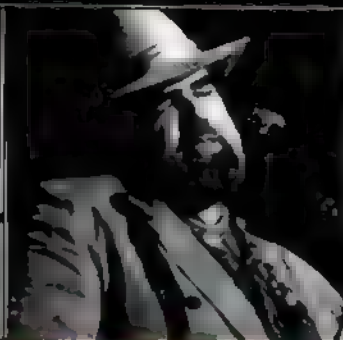


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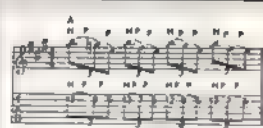
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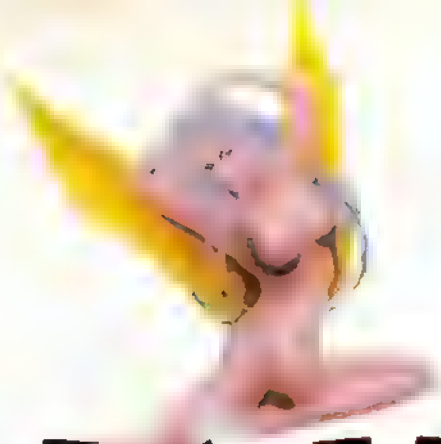
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# STEVE VAI

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by John Stix

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I enjoy this record the most when I hear it one piece at a time. It's a demanding record. It's a record that takes me places. You've done some great, great music, but it takes time to digest it. It's not a party record.

I didn't write it for easy consumption, but I think there's a need for this in the world right now, even if it only sells 10,000 copies. I am capable of making music like this, so I have to do it. What I want to do with this record is please the people who have been waiting for this kind of music. I don't mean this in any ego sense, but I'm grateful that I'm able to produce the kind of music that I do. I don't think that there are many people who make albums like this. And for that reason alone, I have to do it. I hope that people who pick up on it find that special place in their heart for it. When I was a kid listening to music, when that special album came along, it was important. When I think back now, I can't even fathom what it would have been like for me if that record never happened. If David Bowie had never made *Ziggy Stardust*, or Carlos Santana never recorded the song "Europa Earth's Cry, Heaven's Smile;" if Led Zeppelin never recorded *Led Zeppelin II*, *Led Zeppelin IV*, or if Hendrix never did *Axis*. I'm so grateful for that music. A lot of albums I've listened to just came and went by

the wayside. They were fun, and I listened to them, and enjoyed them, but they didn't leave major impressions on me. But then there are those records, like, for instance, the *Mott the Hoople Live* record. Who would think that would have such an impact, but thank God they made that record. I'm hoping that this will have the same effect for some people.

Is this record your vision without any constraints from the marketplace? For example, Whitesnake does a record with a radio ballad and rock single.

It's not the kind of music that people are gonna put on the radio, but I honestly think that there are people out there who are gonna hear this and be affected by it in a very intense way—the way it affects me. I can tell you I didn't write it for the record companies, the people who try to put rules and regulations on your music. I can't say I wrote it specifically for somebody, because I was just the vehicle. There's music on *Passion and Warfare* from all eras of your life.

There's music here that was written when I was 13, 14 years old. The story behind *Passion and Warfare* came about as an event that took place when I was about 15 or 16. The events that led up to it were experimental events that I was fooling around with in the 'sleep' state. I did this essay in high school on dreams and sleep, and found that one

of the reasons why you sleep is to dream. There's a chemical that builds up in your head when you're awake. When you dream, it kind of drains out. If you don't sleep, this chemical builds up and you start hallucinating. You're actually dreaming while you're conscious. I would make tapes and go to sleep and listen to them. I had this weird experience which later on some people termed as an 'out of body' experience. I always kept a diary and wrote down everything that happened to me. I've got stuff from when I was 10, 11, 12 years old written in my own language. I went through this state where you write down your dreams. Well, this one episode was so devastating that I wrote the whole extravaganza down. Years later I pulled out this diary and I read through it, and it was fascinating. I wanted to write a story to it, and music, and that turned into *Passion and Warfare*. The story line was gonna go with the album credits, but it just got too long and out of control, so, hopefully, it's going to be released as a novel when I get off tour. I'm writing it on tour. I'm about half-way done, but it's still developing. *Passion and Warfare* is like a big puzzle, and it goes through all these different stages of evolution and consciousness.

Were you composing it when you started with Whitesnake?

I was just about starting. I got off tour, I quit Roth, and I started playing. I decided I wanted to learn how to use the Macintosh Performer, which is a computer sequencer program. I buried myself with some scores that I had written in high school and college, and started to make make them realities, which was a lot of fun. That took about a week, and then David's phone call came in. I recorded a track called "Eyes Are Windows of the Soul," which I didn't release on *Passion and Warfare*, because it was ballady, and I had too many ballads as it was. When I decided to do Whitesnake I had to concentrate solely on that, and literally, the day that I finished the last Whitesnake note, I put the tape up and started *Passion and Warfare*.

By going through the songs, could you relate them to the story?

"Liberty" was a melody that I heard in the beginning of this dream, this sleep state. I was in a room; it was the beginning of this adventure. It was an anthem like the "Star Spangled Banner." I was saluting a flag, but it was a different kind of flag. This is a melody you heard when you were about 15?

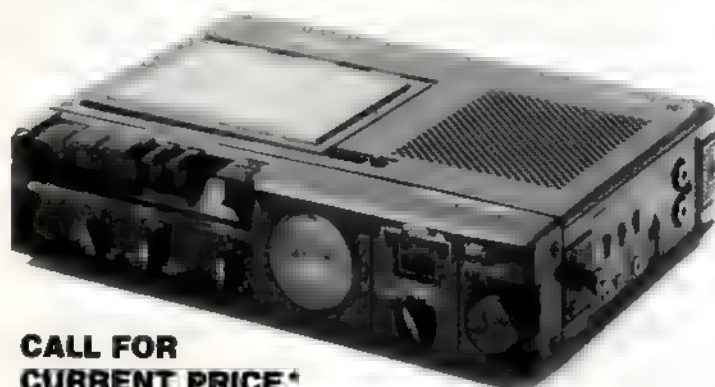
Yes, the power of it, the way that it affected me in the dream, when I heard this melody. I don't know if the notes were exact, because I didn't write it down then. It wasn't until many years

Continued on Page 148

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# ROCK SOLDIERS OF THE KISS ARMY

Ace Frehley Vinnie Vincent Mark St. John Bruce Kulick



BY PETE PROWN

Joined at the hip in a smouldering Kiss since 1972, Paul Stanley and Gene Simmons have commanded a unique brigade of axe-slingers over the course of their monumental career. In a rare four-part curtain call, we now bring each one back for another solo.

Photo credits left to right: Ren Akiyama; Paul Nathan / Photo Reserve; Mark Weiss; Mark Weiss.







Despite your solo career, fans primarily think of you as Kiss' original lead guitarist. Do you acknowledge the Kiss years in your current stage show?

Yeah, a little bit. People still ask me to do Kiss tunes, and I'll do some and I won't do others. I still play "Deuce," "Cold Gin," "Shock Me," and "Rocket Ride," just to name a few. But I really like being the frontman of my own band because it's nice to be in control. I mostly play small places, but my show is still pretty interesting. I blow up things, my guitar smokes like in the old days, and I do a lot of other special effects with the guitar. I have one guitar that lights up like a movie marquee and I shoot rockets off the end of another guitar. I also blow up some amplifiers now and then. I guess from being in Kiss I'm sort of a forerunner in the area of special effects guitar. Did you do more in Kiss than just play lead guitar?

Well, towards the end I was singing about three or four songs live. When I was Kiss' guitarist, the band operated for the most part like a democracy, but later guitar players were just hired help. I had more say because I was a co-founder. Originally Paul, Gene and Peter got together and put an ad in the *Village Voice*, which I answered. After that, I joined them and we decided to call the band Kiss and go after a record deal. Then we designed the makeup and decided to become a theatrical rock group. Live, I had to juggle to play and keep up with the stage show, but I didn't do anything special. I just did it like I was on automatic pilot. It's hard to explain. The old shows were pretty well rehearsed, especially the choreography, but there was some improvisation, too. Looking back, playing those shows and wearing the makeup was fun in the beginning, but towards the end it just got a little tiresome like anything else.

Kiss still rocks, but not in the same consistently tough way you do. How would you characterize the difference between Kiss rock and Ace Frehley rock?

I haven't heard much of Kiss' new stuff, but I've heard the

**W**hat longtime fans of Kiss and Ace Frehley may notice when comparing the new releases by each of these two rockin' acts is that Frehley's *Trouble Walkin'* sounds a lot more like classic Kiss than Kiss does these days. While Kiss has tried to keep in step with the times and adapt the commercial edge of a Bon Jovi or Def Leppard, Ace Frehley is still playing the crude but compelling hard rock riffs that established Kiss as an arena favorite over fifteen years ago. Having influenced an entire generation of players with his three-humbuckered black Les Paul Custom, smokebomb effects and spaceman makeup, today's Ace is playing for his own enjoyment, not worrying too much about current musical trends and other stylistic permutations. To him, a couple of power barre chords, a catchy lyric hook and a blunt pentatonic solo is all you need to rock 'n' roll all night. This basic formula was more than enough to make Kiss one of the great hard rock bands of the last twenty years, and now Ace Frehley is betting that it will turn the trick for his solo career, too.

single the one called "Tomorrow" or "Yesterday" or whatever it's called. "Forever." From what I can tell, it seems that they're more into a pop sort of thing now. If my stuff sounds more like the old Kiss, it's probably 'cause I was in the band for ten years and was an integral part of their sound. Also, I think it's the fact that I'm really sincere in what I do. I'm not here to make money and I don't need the money to do what I do. I'm here playing because I love what I'm doing, whereas there's probably a lot of groups out there who play rock 'n' roll 'cause they want to party, or they just want to be in a rock band. I could have quit a long time ago, but I'm still here because I love what I'm doing and I think people pick up on that.

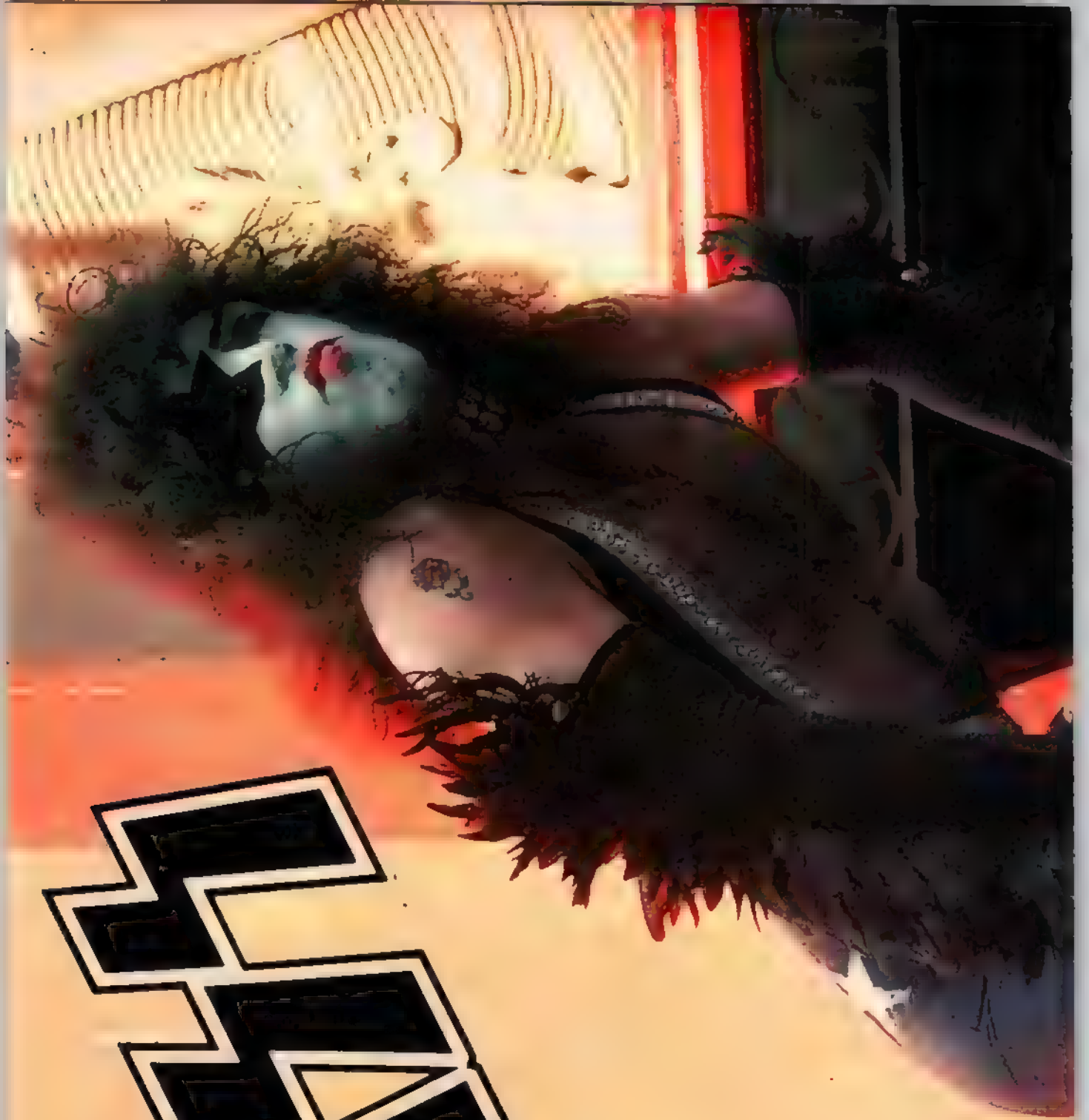
Over the course of your career, have you discovered that improvising or working out solos in the studio works best for you?

90% of my solos are spontaneous. Usually the first take is the one I keep. If there's a couple of bad notes, we'll just punch in some new ones. Earlier in my career, I tried working out solos, but as of late, what works best for me is just playing off the top of my head. "Detroit Rock City" was worked out, of course, but I think that was written by Bob Ezrin, who produced the *Destroyer* album.

Were you at all influenced by Eddie Van Halen and that whole school of technically-oriented players that arose in the 1980s?

No, I wasn't influenced at all by Van Halen—I think he was more influenced by me. I mean, over the last year or so I've noticed more people playing Les Pauls again and throwing away their whammy bars. I can't say how my playing has evolved since my Kiss days. I guess you'd really have to listen to my records and critique it, because I don't like to analyze my own playing. In general, there's just a lot more players around these days and a lot more competition. Still, I'm real flattered when guitar players come up to me and say they picked up the guitar because of me.





**WIZ**

guitar





**K**iss is a band that has always attracted controversy, but they've never had a more controversial guitarist than Vinnie Vincent. What drew him off on his own is a fire-breathing solo with a blazing original sound (see Frehley). Vinnie joined Kiss during a turbulent period when fans were dropping like flies and the group's show business seemed totally irrelevant. In a world now populated by heavyweights like Van Halen, Ozzy and Iron Maiden, it was a high-pressure situation for a new Kiss guitarist to step in. But in hindsight, Vinnie Vincent was the perfect choice. He had the pop, scorching style and attitude to weather cold winds from fans while also contributing significantly to the group's powerful 1983 comeback album, *Lick It Up*, which showed Kiss without their makeup for the very first time. While Vinnie's tenure with the group was not always happy, his well-rounded musicianship and metal guitar bombards unquestionably helped Kiss come back to life in the 1980s and ultimately retain their title as the once-and-future kings of big-top rock 'n' roll.

ist, and then I got really into guys like John McLaughlin, Al DiMeola and Allan Holdsworth. So there are both feel players and technique players who had an impact on me.

Since you like the freedom of a trio, what effect did soloing over Paul Stanley's rhythm guitar have on you?

I found it confining, like wearing a suit jacket instead of a T-shirt. I think when there's no rhythm guitar, the lead guitarist is able to do more, because there's more space to fill up. The whole Kiss experience was a lot of fun and an honor, but as a guitarist I think playing without a rhythm player gives me more freedom and satisfaction. I haven't listened to *Creatures of the Night* and *Lick It Up* in a long time, but looking back, I remember getting a lot of direction from Gene and Paul, probably because I was the new guy. Most established artists have a firm idea of where they want their music to go, and you're basically there to please them. Gene and Paul knew what a Kiss lead guitar player should

You're the only Kiss lead guitarist to have appeared with and without makeup. You're mostly known for the "without" period, but briefly describe the makeup phase.

I joined during the *Creatures* era and I had a design made up for me, a sort of Egyptian motif, with an ank symbol that looks like a cross with a loop on top. I wore that for the first year I was in Kiss and it was a lot of fun to play a character onstage. It was also kind of an honor to wear Kiss makeup, since it has such a mystique and is a big part of the Kiss experience, as much for the fans as for the bandmembers.

Traditionally, it's been difficult for a relative newcomer to replace a top guitar hero in a major rock band. How hard was it to take Ace Frehley's place, since he had such a devoted following among Kiss fans?

Pretty hard, actually. Ace is a real good blues-based player and had the signature Kiss sound down cold. When you heard Ace's riffs, you heard Kiss. When I came in it was tough to replace and possibly emulate what he had created. It was like being in a bullfighting ring and facing a bull you've never fought before: it's a question of him or me. And I gotta tell you, it was really frightening walking onto the stage of the first gig I

did with Kiss. There was a lot of pressure on me because I was inexperienced. I was taking Ace Frehley's place, and because I was playing in one of the biggest rock groups in the world. It was overwhelming, awesome, and way above what you can rationally grasp. Fortunately, Kiss fans are so loyal and so accepting that it made life somewhat easier for me. Sure, there were lots of people who missed Ace and his presence onstage, but I was still accepted because of the nature of the fans, which was a lucky thing for me. It would have been a real disaster if the rest of the band had said, "This isn't working out, we need Ace back," but that fortunately didn't happen.

Using both your Kiss records and solo records as a reference, would you describe yourself as more of a "feel" player or a "technique" player?

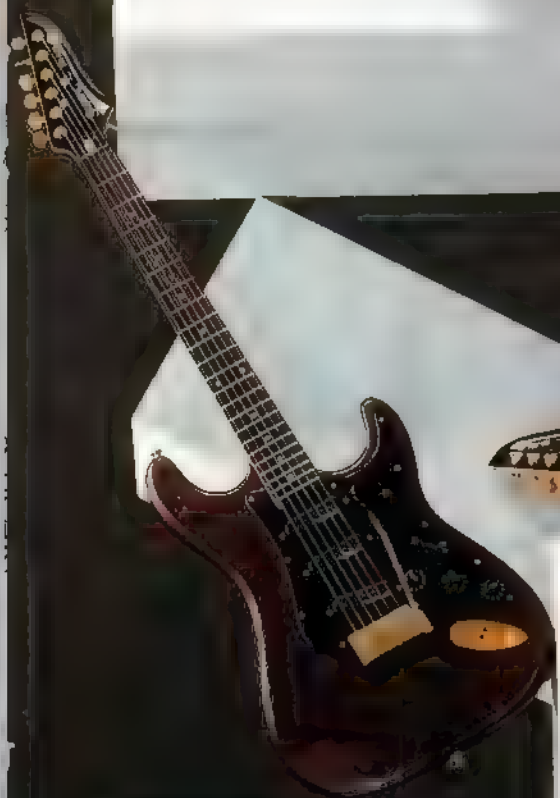
Honestly, I don't think about it. I just pick up the guitar and play. I mean, does having feel mean playing very few notes and does having technique mean playing a phrase in a blur of notes? I come from the era of the Jeff Beck Group, Cream, Jimi Hendrix Experience and Led Zeppelin, all basically power trio set-ups. They were all 'bands,' but you went there to see the guitarist play. They made up my formative years as a guitar-

sound like, and it's very blues-based—that's about the parameters of it. I respect that, and when you come into someone's family, you've got to respect their wishes. But at the end of the *Lick It Up* album I felt that my guitar work on it wasn't really a true representation of myself as a guitar player. The commitment I have to my guitar causes me to do things that maybe other people wouldn't do. It was a very painful thing to leave Kiss, because the chemistry was so good...and that's very memorable to me. I just didn't think that I would be able to be as good as I wanted to be as a guitarist by staying in that band, and that was a deciding factor in my exit. I just had to do what I had to on the guitar. What you were saying about "feel" versus "technical" players I think represents the true conflict in the band at the time. I lean towards the technical side and they wanted a feel player. That's probably one of the big reasons we parted ways.

We haven't heard much from you since the initial *Vinnie Vincent Invasion* albums. What have you been up to lately? I've been spending about fifteen to eighteen hours a day for the last six months working on a new solo record. It's called *Guitar from Hell*. It's basically a battlefield of guitars and it picks up where my

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## Vinnie Vincent

Continued from Poster

**Will your new live show feature the same glam-metal image you had three years ago?**

first record left off. It's very intense and there's quite a bit of guitar soloing on it. I sort of had free reign to go crazy on my guitar—the record company is very artist-oriented and they gave me all the freedom I wanted. Plus, I'm back with my original vocalist, Robert Fleischman, and he's great. I could have done an all-instrumental album, which would have been fun, but I think I'll save that for somewhere down the line. I'm very proud of the new album and hopefully I broke some rules on it. It's truly a "guitar from hell" record.

No. You see, I'm an average-looking guy, but at that time there were some great looking rockers out there. So I figured that the only way I could compete with them was to make myself look as outrageous as possible. Eventually, though, the general consensus was that I probably didn't have to go as far as I did, because the music pretty much spoke for itself. Now I'm more comfortable with who I am and what I look like. My music means so much to me, so I can't lie and put on a facade like some bands do. I have to be who I really am to back up my music in good faith. Musically, I'm happiest with the lineup that's on *Guitar from Hell* and my first solo album, *Vinnie Vincent Invasion*, because both records have a lot of freedom and energy on them. On the second LP, *All Systems Go*, I sort of let the reins go a bit and I wasn't happy with the result. I should have stuck with my first album's lineup, especially in the lead vocals department. But overall, I feel I'm pretty lucky to have a solo career and feel very fortunate to have a certain amount of credibility that people respect me for. I try to create something meaningful for me, but also for the fans who buy it and are looking for the particular rock 'n' roll thing that I do.

**Is there anything you learned from playing with Kiss that has stayed with you?**

Obviously, it's how to be a good live performer. I was learning rock showmanship from the absolute masters of the craft. And from playing live so many times with them in huge arenas, the psychological size of the place got scaled down to the point where I began to learn how to control a show of that magnitude and everything that goes on in it, which is a lot more than people think. Playing with Kiss was like jamming a lifetime rock 'n' roll education into one explosive three-year period. It's a time I look back fondly on and one I'll never forget, but it was still crazy. Absolutely crazy.

Mark St. John's brief but blazing stint with Kiss, from early 1984 to 1985, came at a critical juncture in the band's already lengthy career. Just prior to his joining, Kiss had taken off their makeup, and, with new guitarist Vinnie Vincent, had made a stunning comeback after a number of key personnel changes and lackluster albums. But then Vinnie was ousted and Kiss needed a hot young player who could both help sustain their renewed popularity among heavy rock fans, and also hold his own against the new wave of metal guitar gods like Van Halen, Rhoads, Malmsteen and Vai. Tragically, a bizarre bout with rheumatoid arthritis ended Mark's stay with Kiss after only eleven months, but it was long enough for him to record the double platinum *Animalize* album and boldly bring 80's-style flash guitar playing into the pummeling Kiss sound. Since then, Mark's been busy doing sessions and endorsements galore, and now, in an ironic twist, he's hooked up with another famed Kiss veteran to take one more shot at the rock 'n' roll big leagues.

**You were basically an unknown when you joined Kiss. How does someone with little professional exposure wrangle a spot in one of the biggest bands around?**

Well, before Kiss I was a guitar teacher, and before that, I was in a Top 40 band. . . your basic starving musician. Teaching opened up a lot of new doors and I decided to start auditioning for major new bands. I was also doing seminars for Grover Jackson guitars at his booth at every NAMM show, so when Kiss asked him if he knew any hot players, Grover said something good about me, which eventually added up to an audition. You see, when a major band needs a guitar player, they usually call up one of the *in* guitar companies at the time, and of course Grover knew all these good players. So he gave Kiss a list of about ten players and I guess out of all the tapes, they liked mine the best. As a matter of fact, a guy who sang in a Top 40 band I was in years ago was cleaning Paul Stanley's house in New York, and he saw my name on a list of guitar players and said something nice about me, too. So I went out there and auditioned and got the gig—nobody else even got to audition. It was pretty easy, really.

**Tell me about *Animalize* and filling the role of a hired-gun guitar hero.**

Gene and Paul knew what they wanted, so I had to do what they said pretty much. In the studio, Paul did most of the rhythm while I did the leads. I did play some bass, too, because Gene had to



Mark Weiss MWA

go make this movie called *Runaway*. They wouldn't let me write any songs, because my songs weren't in the Kiss genre. Mine was more of a jazzy or faster rock thing, whereas they go in for a heavy plodding groove. They had other people writing songs for them anyway, like Desmond Child and about four or five other guys. I guess Gene and Paul don't write together anymore—Gene had his songs and Paul had his. When I was in the band, the drummer, Eric Carr, couldn't even get any songs on the album and he'd been in the group for a while. So even though my contribution was mostly limited to the guitar, *Animalize* did great. It went double platinum and made it up to about #19 on the charts.

Basically, my role in the band was as a hired-gun lead guitar player, and that was pretty much it. I was a salaried musician, which was different from when Ace Frehley and Peter Dinklage were in the band. As a Kiss guitarist, sometimes I had a lot of freedom and other times I had none. They wouldn't say 'Play these notes,' but maybe 'Play this way. Play it like Ace would do it,' or something like that. I'm a pretty busy guitar player, note-wise, and I have roots in fusion and progressive guitar players like John McLaughlin, Al Di Meola, Steve Howe, Robert Fripp and Steve Hackett, and all that type of weird stuff. My playing was more linear and melodic, so if they said 'Play like Ace,' I guess it meant slow down and play more of a heavy rock thing. I never had

# Andy Timmons

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a Kiss album, so I wasn't too familiar with their music, but I tried to do it and played fifths all the time. I was good friends with Allan Holdsworth and I really wanted to be a musician's musician like him, but I realized you can't make any money doing that, so you play fifths. Once in a while, I got a pretty jazzy riff in on the album, but most of the time I'm playing for the songs and not for myself. And it was my first time in the studio with a band like that, and I really didn't know what was going on most of the time, so I just wanted to make them happy. If it made me happy, it didn't mean anything, but if they liked it, then the job was done. It didn't matter if I liked what I was playing, but if it made the band happy, then I was happy because it's a band; the fans liked it and the reviews were good. Even though my background wasn't in that type of music everything they did worked, musically I'd help them a bit with arranging or chord inversions, but the songs were already structured, and they've been doing it for such a long time and they have a formula that works. Why change things if they work fine?

**Kiss puts a big emphasis on their shows. Were you coached much before heading onstage?**

Just the opposite! Since I didn't play live with them much, we didn't rehearse for

any of the gigs—they just threw me up there in front of ten or twelve thousand people and said, "Play!" I had never played in front of that many people before, but it didn't really faze me because it happened so fast. I really tried to concentrate on the music, which is difficult when you're in a place like that. The music disperses so much that it's hard to tell what's going on. It's something that you have to get used to. Also, Kiss songs are behind the beat and I usually play on top of the beat, so I had to listen to the drums a lot to know where we were. I rushed sometimes because I never played in that groove before, which Gene calls the 'monster plod'. The rest of the guys had been doing this for years, but for me, I couldn't tell what was going on half the time. The whole thing was like a huge wall of sound with no distinction. I had a great time doing it, but I didn't get a big live solo—I'm the only Kiss guitarist not to have gotten a big solo, I guess for reasons unknown. **Why did you leave Kiss, and what projects have you been involved with since?** I left the band mostly because of medical reasons. There was going to be Kiss' first world tour in about two or three years, and then all of a sudden the new guitar player's hand starts to swell up. It was arthritis. That freaked them out, but there was nothing anyone could do—

the show had to go on. So they rushed out and got Bruce Kulick to come in. I mean, there's no hard feelings or anything; we're all still friends. But the doctor said that if I played on the tour I could have ruined my hand forever. I was unhappy at the time, but I got used to it. And it was just a one-time thing. Before I was in Kiss, I used to do all these Paganini and difficult violin and cello things. Then I joined a band that plays all barre chords and my hand swells up. . . it was really weird.

After that, I took some time off to put things in perspective, taking stock of all the good and bad things I learned from playing with Kiss. I've done sessions and I'm still teaching. And I've been playing with Peter Criss for about six months and we've been playing in my garage every day. We have a good relationship, and it's weird because he was in Kiss for like fourteen years and I was in for like a few days. But we're going into the studio next week to make a three or four song demo to shop around. The singer is David McDonald, and Michael Norton is playing bass. It's mainstream rock, but heavy. We want to be a radio band, not a cult thing. For gear I'm using Rocktron, Roland, ART Mesa/Boogie, and Digitech equipment. I do a lot of endorsements and the people at those companies have been really good to me.

**Even though your tenure with the band was relatively short, what was your contribution to Kiss guitar history?**

I think my contribution to Kiss was giving them a more modern sound so they could compete with all the guitar slingers in the other bands. Vinnie Vincent had just left and I had to follow in his and Ace Frehley's footsteps, but Gene and Paul knew they needed a big guitar hero guy to compete with Yngwie Malmsteen, Randy Rhoads, Eddie Van Halen and all those guys. I don't know if they liked my playing at the beginning, but I could do all that stuff. And Bruce Kulick sort of continued the contemporary style that I injected into the band. Overall, playing with Kiss made me a world-class guitar player, and there were like eight or nine reviews that all said good things about me, probably because I was something new for Kiss. These days, I don't compete so much. I don't listen to other players, because I don't want to sound like them. I prefer to listen to classical and jazz music on the radio. It seems like there's a new hero every week. . . it's like a factory assembly line with overkill guitar licks. I'd compete if I had to, but I don't worry about it because it would drive me crazy. After Kiss and all I've been through, I know where I stand with my own talent. I don't want to get caught in that trap—I just want to do my own thing.



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**A** last-minute band-in lead guitarist for a world class rock band's world tour, Bruce Kulick has lived the ultimate guitar hero fantasy. Now, five years down the road, with the album *Hot in the Shade* spinning platinum, he's another world tour currently flying high. He's settled into his role as the guitarist of a band playing style which runs from traditional rock to light acoustic picking, establishing him as a rock-solid part of a lineup that is a revolving door of more to this pre-interview, Bruce reflects back on his fast ride to the top and describes the heavy chops and special attitudes one needs to be a Kiss warrior.

Willie Harris

it's grown so much since then, especially since *Crazy Nights*, which went down so well, guitar-wise. Unless there's some specific theme or part that they feel is important to a song, I really get to do what I want and then we refine it until it's right. I have every right to challenge them on something, but we all respect each other and try not to get emotional in the studio; that's probably why they've been able to work together all these years. But if I think Gene's not looking at something right, I'll approach Paul and say let's talk to him about it. It's cool as long as nobody says, "Well, I did it!" It's gotta be "We did it," and then everybody's real happy. My guitar playing is very free with Kiss and I think that shows in the record.

*Hot in the Shade* has a fairly wide spectrum of material, from typical Kiss crunchers to commercially-accessible ballads. What did you do differently on this record from previous efforts to accommodate the diversity of styles?

Nothing intentional, but we wanted to do some things on this album that we hadn't done on previous records. Like Gene and Paul asked me, "Uh, Bruce, do you play any slide?" I'd only dabbled with it a little. Now, on "Silver Spoon," it became a real part of the song, and there's some on "Cadillac Dreams" and "Prisoner of Love," too. I'm no Duane Allman, but it worked and I was pretty proud of some of the parts. I touched the wah-wah a little bit on the record and, of course, there's a lot of Jimi Hendrix's influence in there. He came out right when I started learning to play, and if I can do 1/10th of what he was doing with the wah-wah, I'm happy. And the big surprise was the acoustic guitar solo on "Forever." I was planning on doing the big theme solo, which starts with the melody and then goes into this tricky thing. Then Paul sticks his head in and said, "We'd like you to try an acoustic solo." I got really upset, because I had this whole lead worked out and it was my big moment. We listened back to my electric lead and it was good, but I begrudgingly said I'd try acoustic. They said, "Do it like Zeppelin's 'The Lemon Song,' and it'll be great." So Gene and Paul went out to get me a copy of *Led Zeppelin II*, but by the time they got back, I had 75% of the solo done. Our engineer, Pat Regan, was going nuts—he loved it. We all knew we had something special that wasn't typically Kiss-like. When I joined Kiss, I was hoping the band would have another hit, and I think this one will be the one to start the '90s off with.

It must be difficult to balance being a musician and an entertainer when playing onstage with a show-oriented band like Kiss. What is your specific role with

After five years in Kiss, how much freedom do you now get as a guitarist? Well, Gene and Paul have been in the band the longest and Kiss is their baby, but they're open to any suggestions I

might have. They trust my instinct and skills—that's why I'm in the band. On the first record I did with them, *Asylum*, they weren't so ready to let me do anything I wanted because I was the new guy. But



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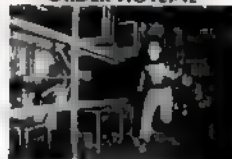


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the band, live?

Onstage, I don't jump around so much because I'm trying to hold things together musically. But Paul is out there entertaining the fans, which is just as important as playing each power chord perfectly. Live, his playing can be very erratic, because he's jumping around all the time, but I've found when we rehearse as a trio without Paul, it doesn't sound like Kiss. And if we're both playing rhythm, we usually try to work out different things so it doesn't get repetitive. Kiss doesn't choreograph stage moves as much as people think we do. We did a little when I first joined the band, but now we know how to move

with each other. I mean when Kiss hits the stage, it's like a wind-up toy run amok... you don't want to run into Gene Simmons onstage, believe me! Overall it's just fun to play onstage with these guys and get paid for it. They may never get into the Hall of Fame, but there's still something very special about Kiss. For this tour we're planning to do a long set with over twenty songs, so I may do a big solo, but maybe not. I really enjoy jamming with the drums as a solo, like Hendrix used to do with Mitch Mitchell or Steve Morse with Rod Morganstein so we may try to do something like that. You don't seem to be so caught up in showing off your chops these days. Do

you think that represents any general trend in guitar playing?

Sometimes I'll go to NAMM or into a music store and hear some kids wailing away and they don't even know how to play rhythm, which I think is a big sin. It's great if kids can develop great chops and play fast chromatics and arpeggios, but that's so far away from what the average person wants to listen to on the radio. Like, I'm into new bands like Winger and Skid Row. They sound fresh to me, even though we've heard it all before, and sometimes that speed stuff just doesn't fit in there, because the song is still more important. I've always been a song guy. Even though some Beck and Hendrix songs were just excuses for them to play great, there was still a great feeling about each one and it wasn't just a set-up for them to fly. When I was growing up, the best guitar playing was based on more of a blues-based thing, like what Eric Clapton did. Besides a blues feel, I was really into jazz at one point, especially players like Pat Metheny, George Benson and Jim Hall, and that influenced my perspective on the guitar a lot, too. So the feeling of blues and the complexity of jazz inspire me, but not to the point where I have to play chops for the sake of chops. I get the feeling that a lot of players are tapped-out and speeded-out and are looking for more of a feeling thing on the guitar. I think in the future, guitar players will become more song-oriented and will realize that guitars should complement the songs. And speaking of guitars, Fender and Gibson are big again; just look at Slash from Guns N' Roses, with his old Les Paul. That probably seems like a new thing to younger players, but to me it looks like he's using my old Frankenstein Les Paul. It all goes in cycles. Maybe in five years, it'll be important to be the fastest kid on the block again, but right now, I think rock 'n' roll guitar players are getting back into the songs and just the vibe of the whole thing.

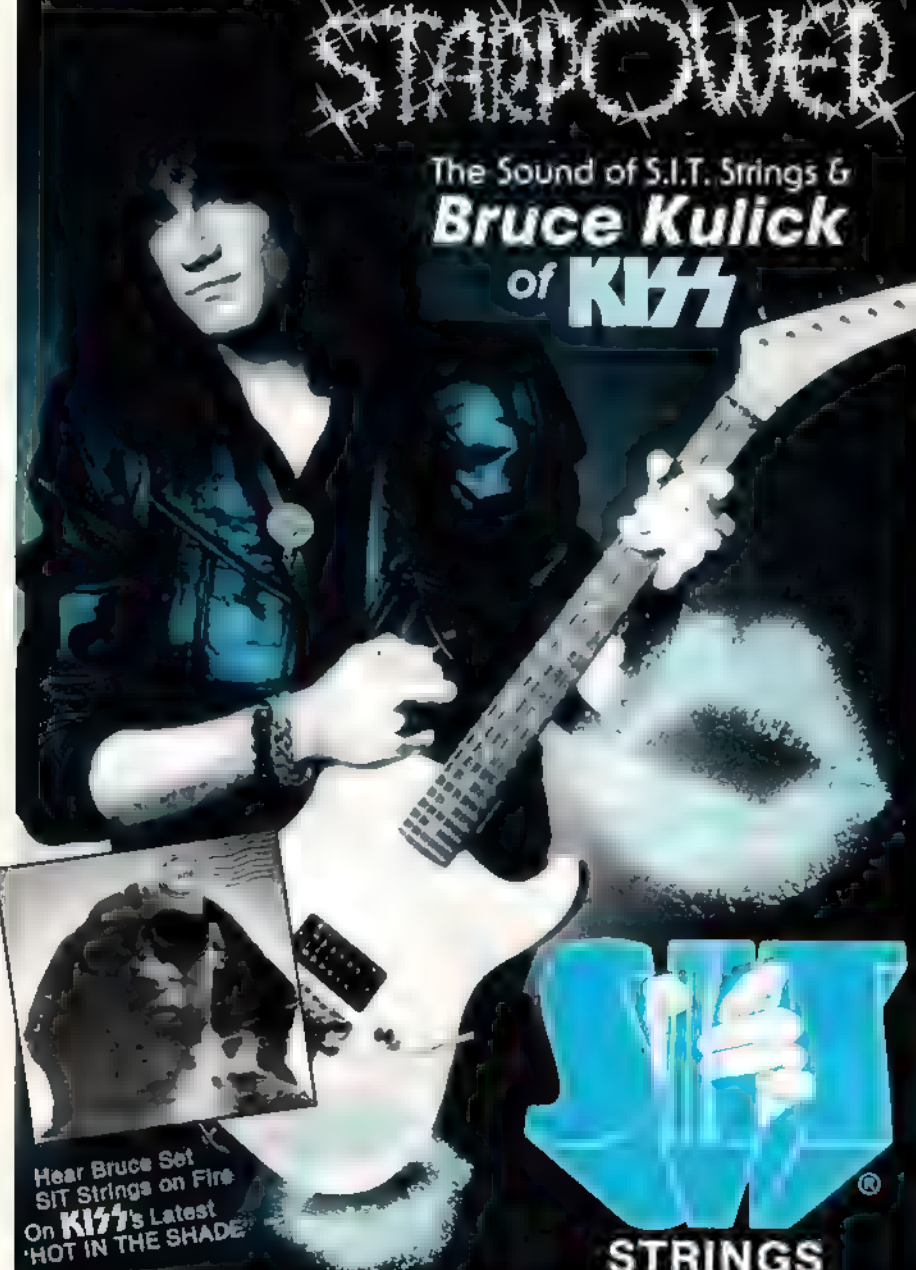

What kind of politics go into divvying up who plays what guitar and bass parts on a Kiss record?

On almost every song, Paul and I play rhythm, but if he wrote it, I might just add touches and he'll carry the main progression. But it doesn't matter if he or I play on it or not, there are no rules. On *Hot in the Shade*, even Gene plays some rhythm guitar and I played some bass, like on "Forever." Bass was actually my first instrument—I loved Jack Bruce! The bass playing made my hands strong for lead, and in every band I was in I was better than the lead guitarist, so eventually I switched. I can't play like Gene, but he can't play like me, either. In Kiss, it's sort of like a free-for-


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all whoever can play the part best does it. For lead, I like trying to keep the first thing that I do. Most of it becomes a blueprint for the final solo, and on this record, we actually took some of our demos and cleaned them up for the album because they were done on a twenty-four track to begin with.

**Are you still using ESP guitars?**

Yeah, the ESPs are getting better all the time. I got a few of the new Horizons and bolt-ons, and they really sound great. In the studio this time I also used a Les Paul, which I'm not that comfortable playing live, it's just a studio axe. Live, guitar should be a little brighter to cut through the drums. For amps, I have

some Paul Rivera amps, Marshalls, and then my Rockman rack gear, which I can get great sounds out of. Ace Frehley gave Kiss the classic 70's blues/metal sound and Mark St. John was a very technically adept 80's player. What do you think your individual contribution to Kiss guitar music has been?

I always felt that the basis of my playing was the blues, but with a modern twist. Gene and Paul and Ace grew up listening to the same bands I did: Led Zeppelin, the Beatles, Cream, Hendrix, Mountain, and so on. But I was also aware when Eddie Van Halen came out and the whole Floyd Rose and tapping things. I was able to incorporate all of

these influences into the style of music Kiss plays, but still based in the sensibility of a blues player, as opposed to someone who's just a technician. I think I'm a really good rhythm player, sometimes even too good—sometimes it's not necessary to play precise chords, you just have to rip'em out.

**You seem to be a very band-oriented player. Since you're the fourth lead guitarist to play with Kiss during the past decade, might it be said that some of your predecessors were less interested in a democratic group atmosphere?**

Well, I know a bit about those guys: with Ace, it was kind of like 'Well, I'm fed up and I want more,' because he had so much success with Kiss in the 1970s. It's like the Beatles when all of a sudden Lennon and McCartney didn't want to work together anymore. You can't imagine it happening, but then that's the way it is. So I guess Ace and the rest of the band just reached a point where they couldn't work together anymore. It was tough for Gene and Paul to figure out who they were going to get after Ace left, but then Vinnie Vincent came in and they began co-writing a lot of things with him because he's a talented writer. Because they leaned on Vinnie a lot, he all of a sudden thought, 'Hey, I'm the most important thing in the world now.' And then business-wise, he's expecting to be treated as an equal member; I mean, there's no business in the world that's been around for ten years that brings somebody in and makes him an equal partner...so he was dismissed. I think that if you really want a gig, you try to fit in and make yourself happy to be there, but Vinnie played a real hard game with them, which was unfortunate for the band. So after that, Gene and Paul went completely over the other way and got Mark St. John, a guy who had never really done anything before but had a lot of technical ability and was highly recommended. When I heard *Animalize*, I thought, "Wow, this guy's really flying, he's great." But eventually I realized that maybe he was too much for Kiss, that Kiss' brand of rock wasn't really his thing. Then God dealt him a blow with the arthritis. I wasn't happy about that, but in the end an opportunity arose for me that I think was good for the band. I think that my style and my attitude to what a band's all about really fit Kiss. I get fan letters saying that Ace was Ace but I'm the best guitar player Kiss ever had. What they're really trying to say is they're happy Kiss has a guitar player who's doing what the fans want and he's been there for five years—that's all it is really. All the changes with the guitarists in Kiss really made it tough on the fans, but now it's settled down and worked out for the best. ➔

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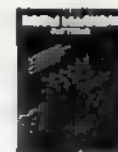


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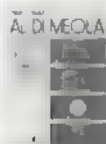
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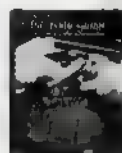
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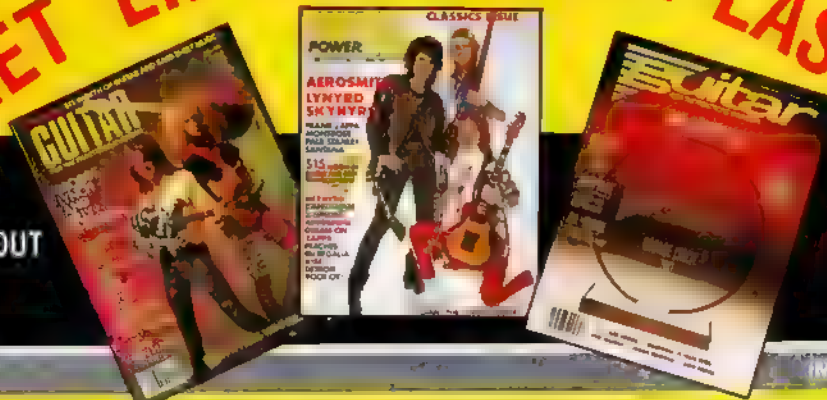
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# FOREVER

As Recorded by Kiss

From the album HOT IN THE SHADE/Mercury Records

Words and Music by Paul Stanley and Michael Bolton



Tune down 1/2 step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 88

1st Verse

Chords: D, Csus2, G, D(sus2), Gtr. II N.C.(Em) (D), Cadd9 (elec.), Gtr. I (acous.), mf let ring

I got - ta tell you what I'm feel - in' in - side. I could lie to my - self, but it's true.

Chords: D, Csus2, G, D(sus2)

There's no de - ny - in' when I look in your eyes. Gtr. I m.

Chords: N.C.(Em), (D), Cadd9, Pre-chorus Am7, G/B, Gtrs. I&II

out of my head o - ver you An' I lived so long be - liev - in'

mf let ring



C D Am7 G/B C D

all love is blind, but ev - 'ry - thing a - bout you is tell - in' me this time it's for -

Chorus

G D D Em C Am D G D G 15fr. sl

ev - er This time I know and there's no doubt in my mind For - ev - er

\*Plus Gtr V on D.S.

2nd time to Coda I;  
3rd time to Coda II

G Am7 G/B C D C

Un - til my life is through, girl, I'll be lov - in you for - ev - er.

Gtr. III (elec.)

let ring

Gtr. IV (elec.)

trem. bar sl

let ring

2nd Verse  
D

Cadd9

Gtr. II

I hear the ech-o of a prom-ise I\_ made... When you're strong you can stand\_ on your own...

Gtr. I

Gtr. V (acous.)

let ring

D Csus2 G D(sus2) N.C.(Em) (D) Cadd9

But those words grow dis-tant as I look at your\_ face... No, I don't wan-na go\_ it \_ lone. \_

Gtrs I & II



Pre-chorus  
Am7

G B C D

An' I nev - er thought I'd lay my heart on the line. — but

Gtrs I, II & V

let ring

Am7

G B C D

ev - 'ry thing a - bout you — is tell - in' me this time — it's — for -

Gtrs I, II & V

D.S. al Coda I

Coda I

D C

Guitar solo  
D(sus2) Cadd9 G D

Yeah! Yeah!

\*Gtr. VI  
(acous.)

let ring

Gtrs I & II

let ring

\*Tune ⑥ down to D.

[illegible]

The musical score for "The Highway" features three systems of notation:

- Top System:** Includes vocal parts for "Wo," and guitar parts for Gtr V and Gtr VI. Chord symbols G, D, Em, D, and C are placed above the staff.
- Middle System:** Contains guitar tablature for both Gtr V and Gtr VI, with fret numbers written below the strings.
- Bottom System:** Provides additional guitar notation, likely for the left hand or specific techniques.

Key annotations include "rake" for a guitar effect, "H P" for harmonic plectrum, "sl" for slide, and "P" for palm mute. A note at the bottom right specifies: "Gtr. V tabbed on right, Gtr. VI tabbed on left".

Pre-chorus  
Am7 G/B C D Am7 G/B

Gtrs. — I see my fu - ture when I look in your eyes, — an' it took your love to make my  
I, II & V

let ring

The image shows a musical score for the pre-chorus of the song 'I Wanna Dance with Somebody'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with notes and rests, and a series of chords (Am7, G/B, C, D, Am7, G/B) written above it. The middle staff is a treble clef with a key signature of one sharp, containing a guitar line with notes and rests, and a series of chords (I, II & V) written below it. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line with notes and rests. The lyrics 'I see my fu - ture when I look in your eyes, — an' it took your love to make my' are written below the guitar staff. The word 'let ring' is written below the bass staff. The chords are written above the top staff and below the middle staff.



C D Am7 G/B C D

heart come a - live, 'cause I lived my life be - liev - in' all love is blind, but

*sl*

Am7 G/B C D *D.S. al Coda II*

ev 'ry-thing a - bout you is tell - in' me this time it's for -

*P* *PM*

*Coda II* D C G D

ev er. Oh! It's for - ev er

*sl*

Em C Am D G D

This time I know and there's no doubt in my mind. For - ev er.

G Am7 G/B C D C  
 Un - til my life is through, girl, I'll be lov - in' you for - ev - er —  
 Gtr. III  
 \*Gtr. I  
 \*Doubled by another gtr  
 Gtr. IV  
 Cadd9 Gtrs. II, III & IV sl Csus2 Cadd9 Begin fade  
 Yeah.  
 Gtr  
 Csus2 Cadd9 Csus2 Cadd9 Fade out



# BASS LINE FOR FOREVER

As Recorded by Kiss

From the album MADE IN THE SHADE/Polygram Records

Words and Music by Paul Stanley and  
Michael Bolton

Tune down 1/2 step

④ = E $\flat$  ② = D $\flat$

③ = A $\flat$  ① = G $\flat$

Moderate Rock  $\text{♩} = 88$

1st Verse

Chords: D, Csus2, G, D(sus2), N C (Em) (D), Cadd9

4

*mf* There's no de-ny-in' when I look in your eyes... (etc)

Pre-chorus

Chords: Am7, G/B, C, D, Am7, G/B

H *sl*

Chorus

Chords: C, D, G, D, Em, C

*sl* *sl* *sl*

... it's for - ev - er... (etc)

Chords: Am, D, G, D, G, Am7

*sl* *sl* *sl* *sl*

Chords: G/B, C, D, C

*sl* *sl* *sl*

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# 2nd Verse

D

Cadd9

I hear the echo of a promise I made (etc)

D

Csus2

G

D(sus2)

N.C.(Em) (D)

Cadd9

# Prechorus

Am7

G/B

C

D

Am7

G/B

C

D

# Chorus

G

D

Em

C

Am

D

G

D

G

Am7

G/B

C

D

C

# Guitar solo

D(sus2)

sim

Cadd9

G

D

Em

D

Cadd9

D

Cadd9

G

D

Em

D

C



Pre-chorus  
Am7 G B C D Am7 G B C D

Am7 G B C D Am7 G/B C D

Chorus  
G D Em C Am D

G D G Am7 G B C D C

Cadd9

Csus2 Cadd9

Begin fade

Csus2 Cadd9

Fade out

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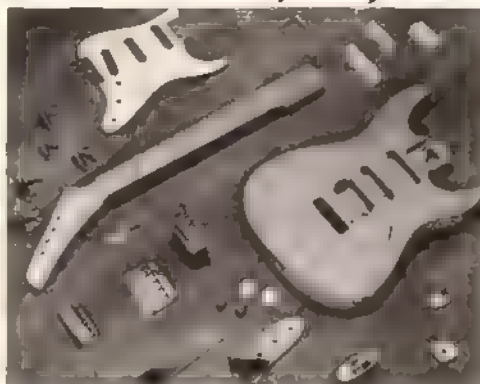
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I have what I consider to be a unique guitar because I've never seen another one like it. I was wondering if you or the other readers have some information about it. My guitar is an older Ibanez cut like a Les Paul. The neck is rosewood, it has 24 frets with pearl dot inlays, including an unusual one on the first fret. Right above the 24th fret, stamped in the neck is the number Q05. It has two chrome covered humbucker pickups with a six position switch, and three volume/tone dials. Any information would be appreciated, but specifically: What is the model name, about how old is it? What is the number on the neck, and how valuable is it?

Jason Foglesong  
850 N. 95th Place  
Mesa, AZ 85207

My white 1988 Gibson Flying V (# 83237570) with gold hardware and Kahler-licensed Gib

son tremolo, was stolen December 10th, 1989 at 2nd Ave & 13th St., New York City. The jack hole has an extra washer to reinforce the wood. If anyone knows where I can find it, please give me a call. Insurance does not cover sentimental value. Reward \$\$\$

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Send Your Home Recording Questions To:  
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by Peter McIan

**Question:** When recording my guitar, should I put effects like reverb and echo into the amplifier, as I would when playing live, or wait and do it through the console after the track's been recorded? I have an eight-track studio set-up on it.—Mike Barker/Houston, TX

**Answer:** As a general rule, I don't like to add any effects until I get to the mix-down stage. There are several reasons why: First, once you've recorded an effect on the same track as the guitar you're stuck with it. You can't remove the effect from the instrument. You may discover that the phased-flanged-reversed-chorused-echo that sounded so great at three in the morning doesn't sound very good in the cold light of day. Well, unfortunately, the only way to get rid of the effect is to record the whole part over again. This can be a major inconvenience, particularly if you've spent hours getting a brilliant solo

The second reason is that even if the effect works, once you've recorded it, you can't do anything to the instrument without doing it to the effect as well. This means that, come mix-down time, when you go to use the equalizers on your guitar track, you'll be equalizing the effect as well (or compressing it, or whatever). This could mean that while you're changing the sound of the instrument in a desirable way, you're also causing a change in the effect that is undesirable (by making it too prominent, for instance).

The third reason has to do with the amount of the effect you use. If you record the effect on the same track as the guitar, you have to know how much to apply, not only to enhance your guitar sound, but also in relation to all the other instruments yet to be recorded. When you go to mix, and the other instruments, vocals, etc. are playing, you may find the reverb or echo you put on the guitar disappears into the track or becomes muddy sounding. As an example, let's say you record a repeat echo with the guitar; once you've committed it to tape you can't alter the timing, depth, or number of repeats of the echo, and

this can cause clashes with other parts. In other words, in order for an effect to be effective, it must be considered in relation to all the instruments. It's much easier to do this in the mix-down stage when you're actually hearing everything rather than trying to second-guess beforehand what the other parts are going to sound like.

**Question:** When I use my effects rack, I get a lot of hiss. What can I do to get rid of it? I have a DEP 5, a Yamaha SPX 90 and a Dynamite compressor.—Paul Amlette/Virginia Beach, VA

**Answer:** Unfortunately, just about any signal processing device you use will add a certain amount of noise; that's just the nature of the beast. As you add more effects, the noise increases, until eventually, if you're not careful, it sounds like you're recording in a wind storm. The answer is to create a favorable signal-to-noise ratio.

I think a lot of musicians have a misconception about how to use their effects devices. They sort of think of them like a radio; if they want to hear more they turn up the volume. The problem is that as you turn up the output of sound, you also turn up the volume of noise. The solution to noisy gear problems lies at the input stage.

As I said earlier, any device generates its own noise. If the signal going to the unit is at a low level, you will hear relatively more noise. Kind of like whispering in a cave. What happens is that in an effort to hear more of the effect you raise the output level and consequently, you raise the background noise as well. If the signal into the device is hot, however, like shouting into your cave, the signal is louder than the noise. Also, you need less output volume to hear the effect. In other words, you're turning the volume up at the input stage instead of at the output.

On most outboard gear, there is a meter of some kind that tells you what level of signal the input is "seeing." This indicator is important to watch. What you want to do is get the loudest signal possible into the device without distortion. I'll often see someone being very careful not to let the meter on an effect go into the red; thinking, perhaps, that red means danger. All the red means is that you are approaching the threshold of distortion. So find the desired level of signal going into the device, even if it's in the red, and listen carefully for distortion. If the signal's clean chances are you're going to get rid of any audible hiss. —P

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**Question:** My amp has a balanced line output. What does it do?—Marcelo Can-tonet/Plantation, FL.

**Answer:** The balanced line output of your amp uses a 3 pin XLR jack. The term "balanced" means that the audio signal at the line out jack is differential. That is, the signal is divided into both inverting (180 degrees out of phase with the input), and non-inverting (in phase with the input). The basic advantage of doing this is that any noise picked up along the audio signal line will be common to both the inverting and non-inverting sides. Since they are out of phase with one another, the noise is cancelled out. The concept is similar to that used in humbucking pickups. In addition, since the output impedance is low (600 ohms typical), long cable runs can be utilized without loss of highs in the audio signal. The balanced output is accomplished by using a high quality transformer or by using IC's (integrated circuits) to achieve the phase inversion and buffering. Having a balanced line out is a good feature, since it allows you to interface with pro

audio gear requiring balanced inputs.

**Question:** Is it possible to convert a transistor amp to a tube amp?—Dave De Maria/Metuchen, NJ

**Answer:** In general, no. Tube circuitry is quite different from solid state technology. For one thing, vacuum tubes require very high supply voltages to operate (in excess of 300 volts DC), in contrast to transistors that can operate from supply voltages as low as 12 volts DC. In addition, all the biasing components, such as resistors and capacitors, must be of sufficiently high Lpower rating. Many solid state amps utilize direct coupling in the output section that permits the speakers to be driven without the use of an output transformer. This is not possible with a tube amplifier. The gap between tubes and transistors widens depending on what type of transistors are employed. The FET and MOSFET type are inherently more similar to tubes than are conventional bi-polar transistors. In fact, LFETs share many characteristics with Ltubes, particularly when it comes to audio specs.

**Question:** What is the difference between active and passive tone controls?—Jeff Franklin/Chicago, IL

**Answer:** The most popular type of tone control found in amps is the passive type. Passive tone controls are circuits that act as voltage dividers, and in reality only cut the signal. For example, a typical passive bass tone control is designed to allow lower frequencies to pass while attenuating the higher frequencies. Thus, if a control is said to have 20dB of bass boost, it actually attenuates the higher frequencies by 20dB. The total loss in gain through the circuit is called the insertion loss. By placing gain stages before and after the tone circuit, this loss is compensated for, and a relative boost in bass response is experienced as the control is turned up. Passive controls therefore don't have the ability to provide both boost and cut operation. Active controls, on the other hand, are symmetrical in boost and cut. An active control is used within a gain stage in what is known as the feedback loop. Basically, a portion of the output from that gain stage is returned to the input of that stage. The result is that there is no insertion loss through the tone control circuit. A typical active bass control may have 20dB of both boost and cut, with the flat setting being at the center of the potentiometer rotation. In general, active controls are more responsive than passive; many new amp designs use them. ➤

## GUITAR QUESTIONS

Send Your Guitar Questions To:  
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**Question:** What can I use to clean off my guitar?—S. Emerson/Port Oxford, OR

**Answer:** I use Meguire's #17 plastic cleaner and polish for most general cleaning. It works very well on all shiny lacquered surfaces. First, use it liberally to clean off any wax or dirt deposits. Then, using a clean cloth and a little more Meguire's, buff until you see the shine come up. I recommend using a 100% cotton cloth for all cleaning and buffing, although you can use a soft paper towel such as Bounty for the initial cleaning. Be sure whatever you use is incapable of causing even the finest of scratches, otherwise repeated use will dull the sheen and wear away the finish. If there are any deposits that seem impervious to the Meguire's, try a damp cloth. Sometimes some water soluble dirt won't come off with anything else. Dull or flat finished surfaces can be cleaned with a damp cloth, but don't use Meguire's #17 or any other polish, or you may impart too high a gloss.

Raw or un-finished wood, such as found on most rosewood or ebony fret-

boards, must be treated differently. It should never be cleaned with water or polish, but rather with a small bit of grade 0000 steel wool. Rub lightly across the grain in between each fret to loosen and remove all finger-grit. On any other exposed wood surfaces, such as some acoustic guitar bridges, you will need to rub lightly with the grain to get the best effect. Then, take a small amount of paste wax, such as Butcher's high gloss, or any other wax high in caruba content. Rub it into the wood and let it dry until it loses its wet shine. Then buff it till it shines again. If the result is mottled, shiny in spots while dull in others, the wax got absorbed unevenly. A second, and rarely a third, application may be required to produce an even shine the first time you wax. This wax technique works on unfinished necks, acoustic guitar bridges, and any other exposed wooden surfaces.

**Question:** Which part of the guitar is most responsible for the overall tone?—Brian Noer/Ontario, Canada

**Answer:** In acoustic guitars, the body determines most of the tonal qualities of the guitar. However, the neck and bridge, condition of the frets, the type and age of the strings, and even the

humidity in the air, all play a role in determining the final tones that you will hear when the instrument is played. In an electric guitar, the body still determines certain underlying characteristics of the tone, as does the neck and bridge, but the pickups and electronics also contribute their share to the picture. The neck and body determine the basic natural or unamplified sustain, as well as the general harmonic character of the guitar. Heavier, denser woods tend to produce more sustain and more upper partials (partials are harmonics that occur when playing normal notes). More upper partials result in a brighter and richer tone when compared with the dull plunky sound of lighter and softer woods. The bridge and frets also play a role in the basic tone of the electric guitar. For example, brass bridge saddles may not sound quite as bright as steel, while a fixed bridge or stop tailpiece may allow more natural sustain than a floating bridge system will. All pickups have different EQ curves, highlighting certain types of tones, while suppressing others. They also vary in magnetic string pull, thus varying the effect they have on sustain and harmonics. The less the pickups pull, the more sustain and harmonics the string produces. ➤

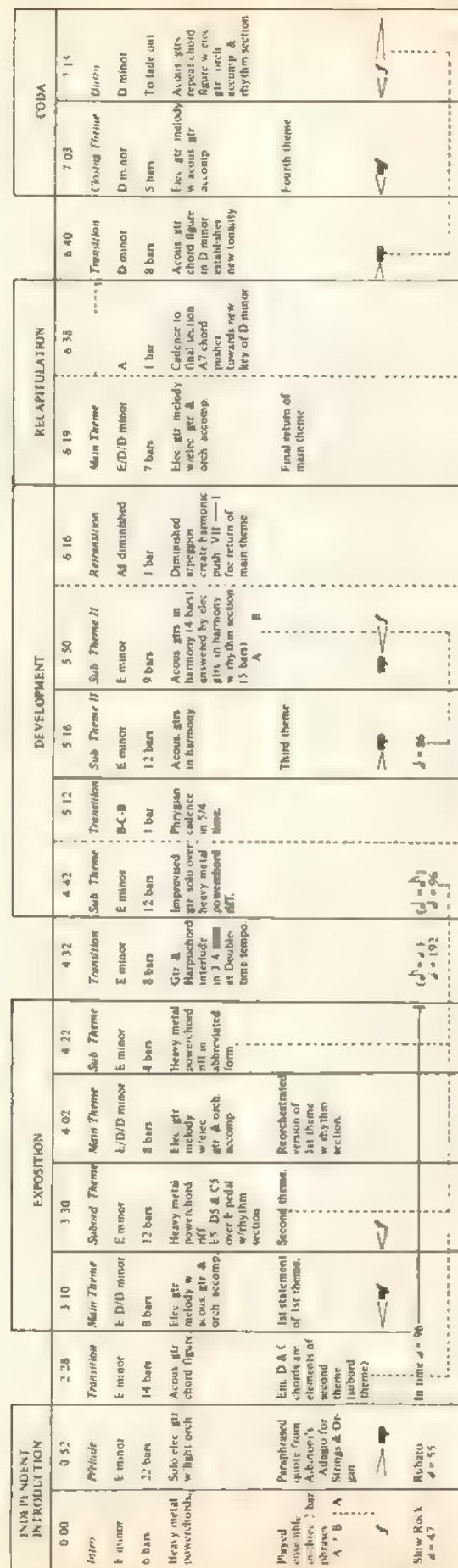
by Barry Lipman



## Basic Diagram for

# Yngwie Malmsteen's "Icarus Dream Suite Opus 4"

By Wolf Marshall



Continued from Page 146

pedal tone. The progression and the harmonic rhythm foreshadows its appearance as the *Subordinate Theme* (second theme) in both the exposition and development section. The exposition is the area which presents the thematic material to be recalled and transformed. The *Main Theme* (3:10) has a fluid, modulatory quality in its movement through various tonal centers: B to E Major, A minor to D Major, F to D minor, and finally a cadence back to E minor of E7/G# to A (IV) to B (V) to E minor (i). Over this, Yngwie plays a volume-swelled version of the theme's melody. The move back to E minor signals the arrival of the *Subordinate Theme* (3:30). This time, the triads are played in power chord form: E5, D5, and C5 over an E pedal, and Yngwie delivers a trademark harmonic minor run (E minor) over the figure. (See Example 2.)

The remainder of the exposition involves a restatement of the *Main Theme* in re-orchestrated form at 4:02 (with electric guitar and rhythm section replacing the light orchestration of the first statement) and an abbreviated version of the *Subordinate Theme* (4:22), shortened to four bars. At 4:32, an unexpected interlude in  $\frac{3}{4}$  time marks the *Transition* to a development section. The ostinato-like pedal tone melody is played by guitar and harpsichord, creating a Baroque chamber music impression in both a melody/rhythm sense and a timbral sense. This example illustrates Yngwie's grasp of Bach keyboard technique and its role in his music. (See Example 3.)

The development section is for the unfolding and transforming of thematic material heard earlier. In Yngwie's scheme, this provides an ideal setting for an improvised guitar solo (4:42), which serves to elaborate on the heavy power chord riff of the *Subordinate Theme*. In this excerpt, note the Malmsteen trademark elements of pedal tone contour, sequence, arpeggio, and combined Em harmonic minor/Aeolian mode (E, F#, G, A, B, C, D, E#) melody. Note also the variety of picking approaches: Alternate picking, sweep picking and legato phrasing (economy picking) as well as a hint of the infamous Blackmore "snake charmer sound" in the use of the A# (the raised 4th) note (See Example 4.)

A Phrygian cadence of B5, C5, B5 (5:12) is the *Transition* to a third theme area, *Subordinate Theme II*. This section receives a varied treatment with the emphasis on guitar orchestration. In the first episode (5:16), acoustic guitars are heard playing in parallel third harmony against a sparse, sustained acoustic background. In the second episode, the phrase is divided in half, with the first part continuing the acoustic guitar tex-

## ICARUS DREAM SUITE Opus 4

As Recorded by Yngwie Malmsteen

(From the album YNGWIE MALMSTEEN'S RISING FORCE/Mercury Records)

Music by Yngwie Malmsteen

ture, and the second half answering with a distorted electric guitar re-orchestration, also in harmony, backed by the full rhythm section. A characteristic Malmsteenian series of diminished arpeggios form a *Retransition* back to the *Main Theme*, and announce the beginning of the recapitulation. (See Example 5.)

The recapitulation section is the area in which thematic materials are recalled. In classical music, abbreviations and omissions are most likely to occur here, and, indeed, in "Icarus," the *Subordinate Theme* is deleted (as in Mendelssohn's "G minor Piano Concerto," last movement, and also in his "Symphony No. IV," *Saltarello*). The *Main Theme* is restated (6:19) and immediately makes the *transition* (6:40) to the coda. Here, a modulation to the key of D minor establishes the final tonality and mood. It is reinforced by the layered guitars' droning chord arpeggiations and the switch to the acoustic texture. As is sometimes the case with coda sections, new material is introduced in the closing moments. Yngwie plays a brief melody at 7:03 which is substantial enough to be considered a fourth theme (*Closing Theme*). The entire piece spins out to a fade, with layered acoustic and electric guitars backed by a driving rhythm section groove producing an additional final climax.

**Practically overnight,  
new standards were set  
for technique and  
conception, as droves of  
players were sent  
scurrying home to re-  
evaluate their own  
capabilities.**

"Icarus Dream Suite" is dedicated to the spirit of Mojo, Yngwie's cat of thirteen years, who died in Sweden after Yngwie moved to America. The gentle nature of the main theme, with its elegant melody and volume-swelled first statement, like a tone painting of a cat's meow, seems to produce a moving eulogy to feline grace and balance, a sensitive and wistful tribute to his departed companion.

In retrospect, *Rising Force* is more than an appropriate title for Yngwie's solo debut; it describes his legacy. It is an important, pivotal record, marking not only the emergence of an exciting new artist, but the birth of a musical movement. Giving rise to the incipient school of neoclassical metal, which was a potent force in guitar sounds of the 1980's, his artistry blazed the trail for all who would follow in this challenging instrumental medium. ♪

Ex 1 ♩ = 96

Ex 2 ♩ = 192

Ex 3 ♩ = 96

Guitar solo (bars 10-12)

Ex 4

Ex 5

Transition

Return of main theme

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# METAL URGENCE

Back in the late '70s, after disco finally disintegrated and Country/Southern Rock ran off into the wild blue yonder, heavy rock experienced a resurgence, and walls of guitars were once again a socially acceptable sound design. Big, distorted guitar played a major role in a wide variety of emerging styles, from Punk (Ramones, Sex Pistols), to "Art" Rock (Mission of Burma, Pere Ubu), to Glam-rock (Kiss), to American metal (Van Halen), to British metal (Iron Maiden, Judas Priest, AC/DC), to Euro-metal (UFO, Scorpions). Moving into the '80s, offshoots were borne in all directions to create new categories, such as hardcore (Dead Kennedys, Misfits), thrash/speed metal (Metallica, Anthrax), pop metal (Def Leppard, Bon Jovi), Satanic metal (W.A.S.P., Slayer), and neo-classical (Yngwie J. Malmsteen), and the decade ended with a slew of Zeppelin-influenced "hard rock"-type bands (Guns N' Roses, Kingdom Come, Badlands, Great White). In the final analysis, the '70's bands that are having the greatest influence on new metal are the Ramones/Sex Pistols, Black Sabbath, and Led Zeppelin, the same bands that most greatly influenced metal in the '80s; the difference now is that each subdivision of metal isn't as segregated as in the past, with stylistic cross-references taking place in many of the bands. For example, a neo-classical, Yngwie-type solo is just as at-home in the thrash/hardcore of Testament and Powermad as it is in the trashy hard rock of XYZ. This month's column is devoted to analyzing the primary elements, similarities and differences between the metal bands of the '90s.

With the massive success of Metallica, thrash/speed metal has become a firmly established style, recognized for shifting time signatures, dissonant tonalities, incongruity, ultra-fast double timing and thick, meaty guitar tone. Thrash bands such as Slayer, Overkill, Death Angel, Powermad and Testament expand on elements of Metallica's sound, and this influence can also be heard in the broader-based music of Fate's Warning, Faith No More, Voivod and Scatterbrain.

The intro of Prong's "For Dear Life" features an array of atonal power chords played in a deceptive, shifting time signature. See STAFF 1. Prong utilize a rhythm part reminiscent of "Master of Puppets" during the verse of "Beg to Differ." See STAFF 2. Both of these rhythm parts feature odd syncopations within relatively straight time signatures.

**Staff 1**  
Prong - a la "For Dear Life" intro  
♩ = 192

**Staff 2**  
a la "Beg To Differ"  
♩ = 184

**Staff 3**  
Death Angel - a la "Road Mutants"  
♩ = 176

**Staff 4**  
a la "3rd Floor"  
♩ = 184

Play 4 times

**Staff 5**  
Powermad - a la "Slaughterhouse"  
♩ = 168

a) Thirds

Gtr. II N.C.

Gtr. I

b) Fifths  
N C

Staff 6  
a la "Slaughterhouse" solo (last 4 bars)

Overkill - a la "The Years Of Decay"

Staff 7  
Faith No More - a la "Zombie Eaters"

Verse

which make the music sound disjointed and dense. Death Angel utilize the same tactics for the intro and verse sections of "Road Mutants." See STAFF 3. Overall, their music is a little more punky, accenting chromatic riffs and bV (flat five) chords, as in "3rd Floor." See STAFF 4. Powermad utilize another Metallica trademark, rhythmic syncopations which are outside of strict time, with band cues that are "felt," as in the intro to "Slaughterhouse." This breaks into a 16th-note riff similar to Death Angel's "3rd Floor," but is harmonized in thirds and fifths. See STAFF 5. True to thrash ideology, bV chords abound (Bb5 in the key of E minor) throughout the verse section. The vocal harmonies and 16th-note feel recall Iron Maiden, and the guitar solo features picked 16th notes in the style of Yngwie Malmsteen. See STAFF 6. Todd Haug's solo is based on G Aeolian (G,A,Bb,C,D,Eb,F). Overkill is another Metallica-influenced band that utilize shifting time signatures, band cues and bV power chords, all executed with precision, as on their tune "Time to Kill." The title tune of their latest album, "The Years of Decay," features acoustic guitar prominently for rhythm and lead parts. See STAFF 6. This Em9 arpeggiated figure is fairly common in metal, and appears in a very similar way, in 3/4, on the intro to Faith No More's "Zombie Eaters." See STAFF 7. Jim Martin elaborates on this concept in the verse section, combining open strings with fretted notes. Most of Faith No More's music is funky, straight-ahead power rock augmented with synthesizer, combining elements of metal, rap, and Pink Floyd, as on the tune "The Real Thing." "Surprise! You're Dead!" is more thrashy, with shifting time signatures similar to Prong. See STAFF 8. The second half of the verse figure goes into 3/4 at a slightly slower tempo, established by sustaining the value of four eighth notes in 1 1/2 as four 16ths in 3/4. See STAFF 8a, which illustrates the "threes on fours" technique. Other bands which draw heavily on thrash techniques are Testament (See "Practice What You Preach," GUITAR, Dec. '89), who combine neo-classical soloing with Metallica-like rhythm parts; Voivod, who use bV's, incongruous sections, and time signature shifts with Pink Floyd and Gentle Giant influences; and Scatterbrain, who also use unusual time signatures (9/8 in "Here Comes Trouble"), with a comedic approach. They also recorded a metal version of Chopin's Sonata #3, played like a bizarre polka, which showcases excellent technique by guitarists Glen Cummings and Paul Nieder. Fate's Warning combines Metallica-y rhythm parts ("Static Acts" intro) with dense guitar harmonies ("Part of the Ma-



**Staff 8**  
 ♯ B "Surprise! You're Dead!"  
 ♯ = 126  
 N C (E5)

**Staff 8a**  
 ♯ = 126  
 etc

**Staff 9**  
 Savatage - a la "Of Rage And War"  
 ♯ = 120  
 N C

**Staff 10**  
 Jane's Addiction  
 a la "Coming Down The Mountain"  
 ♯ = 88  
 D5 E5 G5 E5 D5 E5

**Staff 11**  
 Soundgarden - a la "Loud Love"  
 ♯ = 66  
 N.C. (E5)

**Staff 12**  
 ♯ = 92  
 N.C. (D5)

**Staff 13**  
 Slaughter - a la "Eye To eye" (Tune all stgs. down 1 step)  
 ♯ = 104  
 F5 D5 E5 N.C. A5 D5 A5 N.C.

**Staff 14**  
 a la "Up All Night"  
 ♯ = 96  
 D5/E E7

chine"), while recalling stylistic elements of Rush, Iron Maiden, Queensrÿche and Gentle Giant "At Fate's Hands" features acoustic guitar, piano and violin for the intro and verse sections, moving into an electric instrumental section reminiscent of Blue Oyster Cult's "Don't Fear the Reaper" (See GUITAR, Sept '86) The verse melody and single-note instrumental melodies recall the music of Frank Zappa, and this band utilizes its influences well and plays with a lot of precision.

As previously mentioned, Led Zeppelin-influenced bands abound here in the '90s Savatage's opening tune, "Of Rage and War," from the album *Gutter Ballet* (title tune transcribed in this issue) features an intro dangerously close to the middle section of "Dazed and Confused," before moving into a heavy single-note riff. See STAFF 9. Jane's Addiction is another straight-ahead, heavy rock band that utilizes simple, powerful rhythm parts, as on the tune "Coming Down the Mountain." See STAFF 10 Soundgarden also relies on the simple, heavy riff approach, often utilizing slow grooves, like on "Ugly Truth" and "Loud Love," which has a drum beat reminiscent of Zep's "When the Levee Breaks." See STAFF 11. "Hands All Over" features droning guitars and a heavy riff played with the low E string tuned down to D. See STAFF 12. Soundgarden also utilize  $\frac{3}{4}$ , unusual for rock, as in the main riff to "Uncovered."

Tuning the sixth string down to D isn't good enough for Slaughter; they have to tune *all* their strings down a whole step, a la Mötley Crüe. These ex-Vinnie Vincent's Invasion dudes punch out some heavy, thrashy, Zep-type riffs, like on the verse section to "Eye to Eye," which is reminiscent of Deep Purple's "Speed King." See STAFF 13. Since all the strings are tuned down, this example is written notewise, as if the guitar were tuned normally. The single "Up All Night" features diads played against a low D (or E, transposed) pedal tone. See STAFF 14. Their second single, "Fly to the Angels," features acoustic guitars playing arpeggiated patterns in the Zeppelin mode, a la "Babe I'm Gonna Leave You," again with all strings tuned down a whole step.

Finally, let me just mention XYZ, who sound very Dokken-y (Don Dokken produced the record) and feature bluesy, Yngwie-like soloing ("Maggie") and Van Halen-y rhythm parts ("Inside Out"); Hurricane are in the Whitesnake mode, with guitarist Doug Aldrich utilizing occasional Steve Var-isms ("Reign of Love" solo); Salty Dog are a kind of Poison meets Warrant; and Lizzy Borden are somewhat like Iron Maiden meets White Lion, with the album *Master of Disguise* featuring a full orchestra.

# Randy Coven

## TUNA BASS

Experimenting with ideas that are usually thought of as out of the ordinary on the regular four string bass, like changing the tuning, can open up limitless new possibilities. Alternate bass tunings expand your range in all directions. Tuning an E string to a low D on a four string bass is one of the concepts which led companies to start making five and six string basses. This technique allows you to get the low end of a piano, which is a sound popular from funk to heavy metal. An example of this dropped D sound can be heard in the bridge of "Yankee Rose," where Billy Sheehan takes a bass break using the Hipshot D Tuner. The dropped low E is the key to the Van Halen bass sound. Example 1 shows you a dropped D tuning rock move.

Another fun alternative is to tune the whole bass up a 5th. I call it a tenor bass tuning. The tuning—A,D,G,C—is the same as the top four strings on a six string bass. The tenor bass sounds like a regular bass, but once you go past the 12th fret the notes sound extra clear and bright. It puts you in guitar range. I suggest trying this with light gauge

strings. The gauges I use are .030 for the C string, .045 for the G, .065 for the D and .080 for the A. This concept is good for practicing chords which you might never attempt with a regular bass tuning. For songwriters who don't play piano or guitar and want to write music on the bass, this is an excellent tool. Example 2 is a finger-picking chord exercise for the tenor bass. It shows some

"out there" chords that would normally sound awful on a regularly tuned bass. Example 3 is a chordal slap funk riff. You can use this on a regular bass in the same position, but it will sound muddy. So next time you write a new bass line, try tuning your low E down to a D, a C, or a B, and see what you come up with. The possibilities are endless.

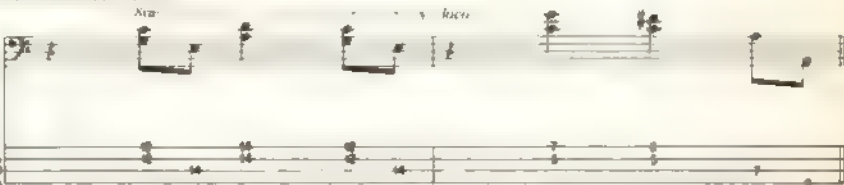
Ex 1  
D = D



Ex 2 Tenor Bass Fingerpicking



Ex 3 Choral Funk Riff

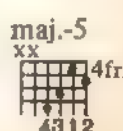
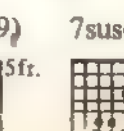
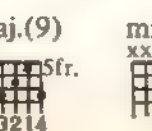
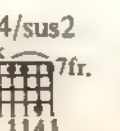
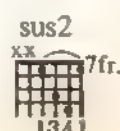
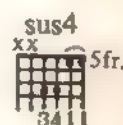
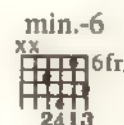
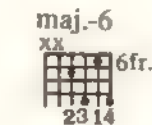
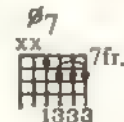
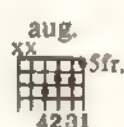
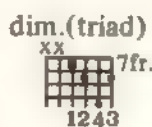


## GUITAR SECRETS

# Joe Satriani

Knowing "all the chords" is all-important in my book. Think of chord knowledge as harmonic freedom. The more you know, the more options you have. So this month I want to increase your harmonic vocabulary with 21 chords that use the 4th string as the root. Each chord uses strings 1, 2, 3 and 4 and are written as "A" chords (if you wish to add the open 5th string for some bass support, go right ahead.) Strum each chord however you wish, but keep in mind that you're trying to memorize the sound as well as the name and fingering of each chord. As always, these "moveable" chords should be memorized in all keys. Play on!

## 21 4TH STRING ROOT CHORDS

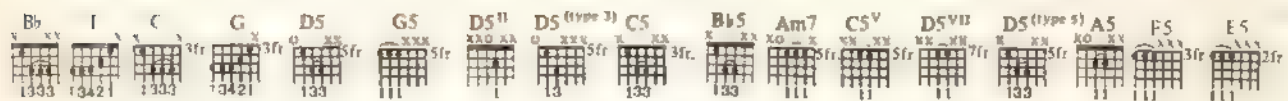




# GUTTER BALLET

As Recorded by Savatage  
(From the album GUTTER BALLET Atlantic Records)

Words and Music by Jon Oliva,  
Criss Oliva and Paul O'Neill



Tune down

⊙ = D

Free time

N.C. (Bb)



\*Hybrid arr for gtr

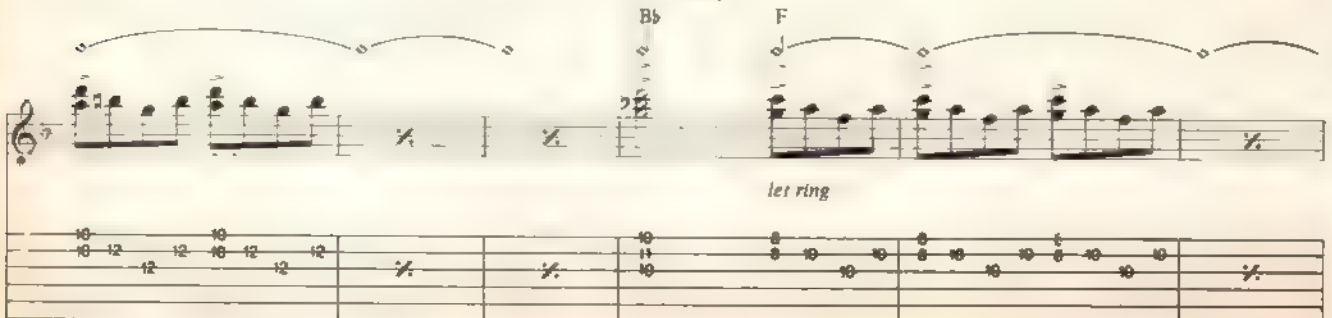
In time (♩ = ca. 80)



Faster ♩ = 112



♩ = 120



Musical score for "The Wind" by The Beatles. The score is in 2/4 time and features a melody on a treble clef staff and a bass line on a bass clef staff. The melody starts with a C major chord and a G major chord. The bass line includes a "let ring" instruction. The score ends with a double bar line and a repeat sign.

Slower ♩ = 92  
D5

Moderate  $\text{♩} = 100$

D5 C5 D5 C5 D5 F5 G5

Gtrs. Rhy. Fig. 1

II & III

PM - 4 PM - 4 PM PM PM - 4 PM - 4 PM

sl sl

w/Rhy. Fig. 1 (3 times)

Gtr. III

D5 C5 D5 C5 D5 C5 F5 G5 D5 C5 D5 F5 G5

sim

A H

(s)

2

A H pitch A

sl sl



**Gtrs. 1st Verse**  
 II & III- D5<sup>II</sup>  
 Rhy. Fig. 2

⑧ open 3fr A C D5<sup>II</sup> D5(type 3) ⑧ open 3fr A C D5<sup>II</sup> ⑧ 3fr 5fr C D P.M.

An - oth - er sleep - less night, a con - crete par - a - dise, sir - ens scream - ing in the

**Gtr. I (Kybd)**  
 Rhy. Fig. 2A

heat (end Rhy. Fig. 2A) Ne - on cuts the eye as the yes - ter sighs

⑧ 3fr 5fr C D Bb5 ⑧ open 3fr A C D5<sup>II</sup> w Rhy Fig 2A ⑧ open 3fr A C D5<sup>II</sup> D5(type 3) ⑧ open 3fr A C

at the world be - neath his feet

D5<sup>II</sup> ⑧ 3fr 5fr C D C5 ⑧ open 5fr C D Bb5 ⑧ 1fr 3fr Bb C (end Rhy. Fig. 2) Am7 C5<sup>V</sup> D5<sup>VII</sup> sl

**Chorus**  
 D5 C5 D5 C5 Bb5 A5 D5 C5 D5 C5 Bb5

It's a gut - ter bal - let

**Gtrs. I, II & III**

Gtrs play Rhy Fill 1 2nd, 3rd times

A5 D5 C5 D5 C5 Bb5 Am7

Just a me - nag - er - ie Still the or - ches - tra

Gtr II *Ful* *sl*

Gtrs. I & III *Ful* *sl*

D5 F5 G5

plays. In the dark-ness of the night... to a dis-tant fad-  
(2nd, 3rd times) On a dark and lone-ly night... to a dis-tant fad-

Gtrs. II & III Gtr. I (kybd.)

3rd time to Coda II

Gtr. D *open* D5 (type 5) *open* D D5 (type 5)

ing ing light light

Gtrs I & II *pick sl* *sl* *both notes vib*

Rhy Fill 1

Bb5 A5 *sl* *Ful* *sl*

Gtrs I & II *Ful* *sl*



(8) open D C5 (8) open D C5 (8) open D B $\flat$ 5 (8) open D B $\flat$ 5 (8) 1fr. open (8) 5fr B $\flat$  A G A5 (8) 1fr. open (8) 5fr B $\flat$  A G A5 2nd time to Coda I

(both notes vib)

2nd Verse  
 w/Rhy. Fig. 2A (2 times)  
 & Rhy. Fig. 2

D5 $^{11}$  (8) open 3fr. A C D5 $^{11}$  D5 (type 3) (8) open 3fr. A C D5 $^{11}$  (8) 3fr. 5fr. C D

Bal-anced on\_ their knives, lit-tle parts\_ of lives, such a strange re-al-

C5 (8) 3fr. 5fr. C D B $\flat$ 5 (8) open 3fr. A C D5 $^{11}$  (8) open 3fr. A C D5 $^{11}$  D5 (type 2) (8) open 3fr. A C

I - ty. Kill the u - ni - corn\_ just to have its horn,

D5 $^{11}$  (8) 3fr. 5fr. C D C5 (8) 3fr. 5fr. C D B $\flat$ 5 (8) 1fr. 3fr. B $\flat$  C Am7 D.S. al Coda I C5 $^{11}$  D5 $^{11}$

Soon he's just a fan - ta - sy.

Coda I (8) 1fr. open B $\flat$  A G A5 (8) 5fr. open B $\flat$  A G A5

Guitar solo D5 C5 D5 C5 D5 F5 GS

f trem bar (grad ascent)

Rhy. Fig. 3

w/Rhy. Fig. 3 (2 times) D5 C5 D5 D5 F5 GS 1 1/2

grad bend





B $\flat$  F5 C G5 w/Fill 2 B $\flat$  F5 C G5

Full Full Full 1/2 Full

grad release rake hold bend

Full Full (13) 15 16 15 15 15 15

⑤ open 3fr A C

### 3rd Verse

w/Rhy. Fig. 2A (2 times)

& Rhy. Fig. 2

D5<sup>II</sup>

⑤ open 3fr A C D5<sup>II</sup> D5 (type 3) ⑤ open 3fr A C D5<sup>II</sup> ⑤ 3fr 5fr C D

The jes - ter takes his bows, slips in - to the crowd, as the ac - tors fade

sl

15 16

⑤ 3fr. 5fr. C D B $\flat$ 5 ⑤ open 3fr. A C D5<sup>II</sup> ⑤ open 3fr. A C D5<sup>II</sup> D5 (type 3) ⑤ open 3fr. A C

a - way. An - oth - er death to mourn, an - oth - er child is born,

D5<sup>II</sup> ⑤ 3fr. 5fr. C D C5 ⑤ 3fr. 5fr. C D B $\flat$ 5 ⑤ 1fr. 3fr. B $\flat$  C Am7 D.S. al Coda II C5<sup>V</sup> D5<sup>VII</sup>

an - oth - er chap - ter in the play.

Rhy. Fig. 4 D5  
Coda II

C5 B $\flat$ 5 A5 G5 F5 E5

It's a gut - ter bal -

Gtrs. 1&11

(both notes vib.)

5 6 5 0 0 5 5 2 0 0 5 6 7 2 2 3 5 3 2 5 3 2 3

### Fill 2

(Kybd.)

10 11 11 13 10 12 13 13 10 10 10 10 10 10 10 10 10 10 10 10

w/Rhy. Fig. 4 (2 times)  
D5 C5 Bb5 A5 G5 F5 E5

let! — A gut - ter - bal -

(both notes vib)

D5 C5 Bb5 A5 G5 F5 E5

let! — Oh! — It's a gut - ter - bal -

w/Rhy. Fig. 4 (1st 3 bars only)  
D5 C5 Bb5 A5

let! — Oh! — A gut - ter - bal - let! Yeah!

⑥ 1fr open ⑧ 5fr Bb A G A5 ⑥ 1fr open ⑧ 5fr Bb A G A5 D5



# BASS LINE FOR GUTTER BALLET

As Recorded by Savatage  
(From the album GUTTER BALLET/Atlantic Records)

Words and Music by Jon Oliva,  
Chris Oliva and Paul O'Neill

Tune down

④ = D

Free time      In time (♩ = ca. 80)      Faster ♩ = 112

Intro      4      4      B♭      F

(♩ = 116)      (♩ = 120)

C      G      B♭      F

accel

C      G

Slower ♩ = 92

D5

Moderate ♩ = 100

D5 C5 D5 C5 D5      F5 G5 D5 C5 D5 C5 D5      F5 G5 D5 C5 D5 C5 D5

F5 G5 D5 C5 D5 C5 D5      F5 G5

1st, 2nd, 3rd Verses

D5

C5

Bb5

- 1 An - oth - er sleep - less night, (etc.)
2. Bal - anced on their knives, (etc.)
3. The jes - ter takes his bows, (etc.)

D5

C5

Bb5

Am7

Chorus

D5

C5

D5

C5

Bb5

A5

D5

C5

D5

C5

Bb5

It's a gut - ter bal - let (etc.)

A5

D5

C5

D5

C5

Bb5

Am7

D5

F5

G5

2nd time to Coda

D5

C5

Bb5

N.C.

A5

N.C.

A5

D5

C5

Bb5

1.

N.C.

A5

N.C.

A5



2 N.C. A5 N.C. A5 N.C. A5 N.C. A5 Guitar solo D5 C5 D5 C5 D5 F5 G5


D5 C5 D5 C5 D5 F5 G5 B $\flat$  F C G B $\flat$  F C G

D5 C5 D5 C5 D5 F5 G5 D5 C5 D5 C5 D5 F5 G5

B $\flat$  F C G B $\flat$  F C G B $\flat$  F C G B $\flat$  F C G *D.S. al Coda*

Coda D5 C5 B $\flat$ 5 A5 G5 F5 E5 *sl*

4 N.C. A5 N.C. A5 N.C. A5 N.C. A5 D5



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# YNGWIE MALMSTEEN SHREDS WITH



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MUSIC APPRECIATION

## Yngwie J. Malmsteen

# Rising Force

I have a vivid recollection of Yngwie Malmsteen. 1983 was the year: The year he literally turned the jaded city of Los Angeles on its musical ear. No mean feat for a newcomer to this record industry capitol of the world; the spawning ground for Van Halen and Rhoads, Carlton and Lukather. Where guitar heroics flourished on any given street corner in Hollywood or the Sunset Strip or even Pasadena. A town still reeling from the debut of Led Zeppelin at the Whiskey. A town which had seen and heard it all. Well, almost.

BY WOLF MARSHALL





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## YNGWIE MALMSTEEN

He played—no, attacked—the instrument like a man possessed; mixing dazzling stage pyrotechnics with incredible virtuoso excursions of marathon length and brilliant execution. He absolutely enthralled the skeptical crowd which had gathered to see him perform with Alcatraz at the Country Club. Guitarists would talk of little else for quite some time. Practically overnight, new standards were set for technique and conception, as droves of players were sent scurrying home to re-evaluate their own capabilities. To bone up on harmonic minor scales, Phrygian and Aeolian modes and diminished arpeggios. To bear down on alternate and sweep picking, high velocity sequences and scalar exercises. To be more discerning in the areas of note selection, vibrato depth and speed, clarity and overall musicianship. These ripples he created back then continue to spread out in all directions to this day.

A seven-year-old Yngwie had already studied piano, trumpet and flute when he happened to catch Jimi Hendrix on Swedish TV—September 18, 1970. The day Hendrix died was the day the guitar playing Yngwie was born. He taught himself arduously—practicing night and day. When his fingers got sore, Band-Aids were applied and the practice con-

tinued. Little by little, the instrument revealed its secrets to the budding guitar maniac; rewarding him for his diligence and endurance with enviable technical resources and fluidity. There were over 200 classical records lying around the Malmsteen household, and these sounds had a profound effect on the development of his unique approach. He began to assimilate the intent, tonalities and formal considerations of classical music. Like a great many influential musicians, Yngwie was drawn to the works of J.S. Bach for their logic and melody. The result would eventually resurface in the cohesion and well-balanced structure of his improvised solos. At around age nine, he plunged deeply into the music of Ritchie Blackmore and Deep Purple (inspired by the *Fireball* album). His earliest Swedish bands bore the names Burn and Power accordingly, and blended original songs with Purple and Hendrix material. He was practicing up to nine hours a day now. By 1975, Yngwie acquired a genuine Fender Stratocaster (replacing the Japanese copy of his pre-teen formative years). His progress from this point on was rapid and unimpeded. He focused even more on classical music and the accumulation of classical melody techniques and fingerboard patterns, lead-

ing to a total command of the instrument by his mid-teens. Niccolò Paganini (virtuoso violinist of the Classical Period, circa 1800) became an enormous influence. The brilliant passagework and virtuosic demands of "Moto Perpetuo" and the 24 Caprices represented a challenge and a goal for Yngwie—to play violinistically in a hard rock context.

The first Rising Force band was formed in Sweden in 1978. Their music was deemed too advanced, complicated, and generally unpalatable for the mainstream Swedish tastes. Nonetheless, Yngwie persevered. In 1981, Rising Force recorded the fateful demo tape which turned the tide. Containing early versions of music now familiar to his followers ("Black Star," "Now Your Ships Are Burned," "Evil Eye," etc.), it ended up in the hands of Shrapnel founder and producer Mike Varney. In 1983, it was arranged for Yngwie to travel to California and join Steeler, an L.A. based heavy rock band built around vocalist Ron Keel. By the release of the Steeler album (featuring the legendary unaccompanied acoustic/electric/Taurus pedal solo intro to "Hot on Your Heels"), he had moved on to Alcatraz. The *No Parole from Rock 'n' Roll* LP remains a superb example of his early work, both compositionally and improv-

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sationally, with milestone solos on "Kree Nakoorie," "Jet to Jet" and "Hiroshima Mon Amour" (see GUITAR, May 1985)

1984 was the year of Yngwie J. Malmsteen's rising force. While fulfilling obligations to appear with Alcatraz, he crafted the stunning solo debut recording, eponymously entitled *Yngwie J. Malmsteen's Rising Force* (Polydor #825-324-2). A testament to his tireless work ethic, he composed, arranged, put down tracks and produced this archetypical masterpiece of the genre in record time. On it, Yngwie plays all the guitar and bass parts. Jens Johansson (keyboardist from the Swedish Rising Force band) and drummer Barriemore Barlow (of Jethro Tull and Robert Plant fame) round out the personnel, with singer Jeff Scott Soto contributing vocals to two tracks of the eight recorded.

Neoclassical metal reached an apex in *Rising Force*. Hinted at earlier in the sounds of Ritchie Blackmore (Deep Purple and Rainbow), Uli Roth (Scorpions and Electric Sun), Michael Schenker (UFO and MSG) and Randy Rhoads (Ozzy Osbourne band), it crystallized in terms of specific performance requirements, composing and arranging procedures, and sheer sonics, in the hands and vision of Yngwie Malmsteen. Considered universally to be the definitive practitioner of the music, he virtually

handed the world a blueprint of how it should be done with this record. To really understand the gravity of his contribution, one must understand something of the man's musical philosophy. He is a *musician first, a guitarist second*; a fact often overshadowed by his impressive technical abilities on the instrument. In the past, Yngwie has stressed that heavy metal, in his view, is a mode of performance, of presentation more than composition, and that, conceptually, he is more aligned with classical ideas. Under scrutiny, this apparently holds true. Most of his instrumental output has more to do with Bach, Beethoven, Mozart, or Paganini than it does with Black Sabbath, Quiet Riot, AC/DC or Judas Priest. For these pieces, he often chooses to write in large-scale formal designs (like the movements of a classical symphony) as opposed to the simpler verse/chorus pop song structures of most metal and hard rock. "Icarus Dream Suite, Opus 4" is an undeniable case in point.

So much has been written about *Rising Force* and the music contained therein. "Black Star" (see *Guitar Classics Vol. III*) and "Far Beyond the Sun" (see GUITAR, Nov. 1988) have been covered in past issues. In the interest of space and thoroughness, I have chosen to concentrate on one piece, "Icarus

Dream Suite," for detailed study. This ambitious piece captures many different facets of Yngwie's singular approach in terms of technique, guitar orchestration (in varying shades of acoustic and electric colors), melody sense and firm grasp of classical materials. The aim is to shed some light on how he has integrated his fretboard expertise into the compositional picture.

At eight minutes and 30 seconds, "Icarus" rivals many symphonic movements in sheer length. Furthermore, what goes on in the formal phase of "Icarus" is akin to the procedures and manipulations of the great classical composers. Allusions to Baroque and classical chamber music and concerto style are present, as are verifiable references to classical forms like Sonata-Allegro (in its use of an exposition, development and recapitulation scheme), Rondo (in its alternation of themes) and subtle aspects of Overture (with the inclusion of an independent introduction in a slower tempo) and variation form. Yngwie has successfully taken on the challenge of creating within the large-scale structure and, in doing so, developed a modern (hence *neoclassical*) variant. It is living proof of that marriage of heavy metal performance to classical melody, harmony and form, and, as such, stands as his vision realized, the



Jim Gillette, vocalist with Nitro and Metal Method vocal instructor



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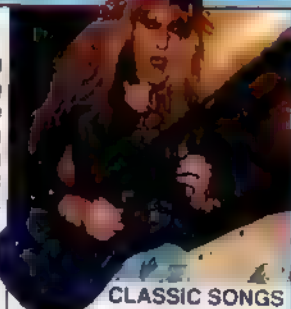
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promise fulfilled. How he has accomplished this bears examination; to this end, a basic diagram is as follows:

See Page 122

At a glance, our diagram reveals the intricacies of Yngwie's well-conceived formal plan. For each division or section, there is a separate column (read down vertically) describing: 1) its position within the body of the work (i.e. part of the exposition, development, etc.); 2) the time of the event within the whole work—an important aspect of proportion; 3) the function of a given section (i.e. prelude, main theme); 4) the key center or centers of a section; 5) the length in bars—another aspect of proportion; 6) the mood, any significant orchestral points, harmonic identity or rhythmical consideration; 7) comments on procedure (i.e. 1st statement of theme, return of main theme) or thematic relationship; 8) dynamic changes (*f*, *mp*), and 9) tempo changes. Additionally, dotted lines reinforce sectional relationships when there is notable manipulation to be found. The highlights are numerous and striking.

In the independent introduction (so named because it seems to function as a separate entity, with no thematic recall or development) are two discrete sections. The first is as metallic as anything out of the Black Sabbath or Iron Maiden catalog—a loud series of sustaining, slow moving but heavily accented power chords, derived from the Aeolian mode in E minor. This dissolves on the final ringing E5 chord to the second section (0:52)—Yngwie's soulful rendering of a partial quote from Albinoni's "Adagio for Strings and Organ." Interestingly, Albinoni (with Torelli in 1698) is thought to have written the first concerto (for violin and orchestra)—a form in which a soloist is accompanied orchestrally, a principle certainly embodied in Yngwie's violinistic presentation of the melody against light synthesizer chord padding and a Moog Taurus bass pedal line. The practice of borrowing thematic material has been a time-honored tradition in music for centuries. One of Yngwie's idols, J.S. Bach himself, borrowed a theme or two from Albinoni for his clavier fugues (especially the A Major and B minor fugues from the *Pianoforte Work XXXVI*).

The practice is not limited to classical music, as evidenced by Chick Corea's "Spain," (which paraphrased a section from Rodrigo's "Concerto De Aranjuez") or Led Zeppelin's "Lemon Song," (which borrows from Howlin' Wolf's "Killing Floor"). A transition to the main theme is carried through with an acoustic guitar figure (at 2:28), outlining Em, D and C (Em Aeolian) triads over an E

Continued on Page 122

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Continued from Page 82

later, when I was on an airplane on tour, that I wrote this melody down. It's a very in-depth piece. There's a lot going on. I was disappointed in it as an opener. I'm saying to myself, I waited all this time for this record, and the first track is what John Williams does, only he does it better. It wasn't until the next song that I felt that I got to the meat.

I knew that, but I didn't make this record for the rockers only. I made this record as a statement of an event that took place in my life. It's not built or constructed to impress anybody. I've been a "guitar hero" for a long time. I'm satisfied with that title. I'm honored by it. I put

that song on there first because that's how it fit in the scheme of things. It's the onslaught of an exotic adventure, and that's what happened in the dream, and this is why it's there. It's a beautiful melody. One of the beautiful things about music is people perceive it differently, and everybody will make their own assumptions on what they hear. I can tell you what I felt, and what I heard, and how I feel about it, but the bottom line is there is no right or wrong to it. There's a lot more to it than trying to compete with John Williams.

**How different or similar is this to the *Flex-able* projects?**

*Flex-able* was more just experimental

fun. It was just demos that I happened to get on vinyl for some fans who were writing to me for stuff. I like it—it has a place in my heart. It was the first project I'd ever done. I didn't know how to record. I didn't know what I was doing, but I did it. I had no equipment, I had one cheap little reverb, but the thing that I'm astonished at about that record is that I did it. I put it out myself, on my own label, and I didn't let anybody tell me anything. And now it's sold 200,000 copies. I hope that encourages guitarists reading this interview to know that you don't have to conform. That's not what people want to hear you do. I took the same approach on both records. It's just that my ability to hear and to construct things was better later on. How did you perceive *Flex-able*?

*Flex-able* sounded looser to me.

Well, it was looser in the sense that the songs were more corny. There wasn't a real concept involved with the entire record as a whole. It was just experimenting. If I printed a guitar too hot, or too loud in the mix, or too dry, it's because I didn't know any better. This is the way it sounds good to me, right now, sitting in between my speakers, with the equipment that I have. It sounded good to me like that. I worked extremely, extremely hard on *Flex-able*. Doing that record, I learned how to identify frequencies, because I sat with a parametric, and would EQ something endlessly. I can hear what 10K is, and I can hear what 300 cycles is now, because of that experience. *Flex-able*, you gotta realize, was eight tracks. There's an edit every ten feet of tape. "Little Green Men" is all edits. I learned about how hot you should print things. That's how I cut my teeth. It was all experimental, and it was the best that I could deliver at the time. That's what I am on *Passion and Warfare*, with a lot more expertise in the studio with a lot more finesse in the fingers.

**One of my *Flex-able* favorites is "Call it Sleep."**

It's a very tender piece of music. There was a moment when I was performing it, where I was lost in what I was doing, in the sense of playing it. I wasn't playing an instrument; I was listening to what was coming out of the speakers, and it was really a part of what I was. It was one of the first pieces that I recorded that was very much part of what I am. You can hear that and know not many people do that type of thing. People are physically capable of it, but you never hear somebody doing that with the bar. When I did that stuff, I wasn't trying to be different. I was just trying to express an idea. That's all I've been trying to say, all along, about everything, and it just gets misconstrued and misunderstood, and it's frustrating.

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Right, and everybody has a way of writing it down. Ultimately, the most touching moments of anything I've ever done were when I wasn't thinking about anything but expressing the idea at hand. Like "Erotic Nightmares?"

"Erotic Nightmares" was recorded a long time ago. I just finessed up some of the guitar parts. Originally, it was a melody song, but I opted to go for sound effects and weird licks. A lot of licks were based on how I could represent this as a video, but the actual song is based on an event that took place in the dream. Suddenly I was hit with this rush of lust, and I wanted to start having sex with all the beings around me. I started to have sex with this one being, and I could actually feel the intensity of the sex, and it got extremely intense. Right when I thought there would be some type of a climax, I realized that we didn't have any physical bodies, and we needed those physical bodies to have that climax, so it became more and more intense, but it wasn't resolved. That's why it was an erotic nightmare. And it got to the point where... you'll have to read the book. Some of the events that took place were pretty graphic. It's not meant to be pornographic, it's just

meant to make a statement. There are no barriers on this record. If something needs to be said, it's said. Purities and vulgarities, they're there. It makes for a colorful, wild story.

"Erotic Nightmares" sounds written out and rehearsed as opposed to just off the top of the head.

A lot of stuff is winging it. On "Erotic Nightmares," some of it was worked out. What I like to do is wing something, and then double it. "Erotic Nightmares" has a lot of doubles and triples going on. "The Animal" is a lot looser. You used a thicker tone, displayed your rendition of the blues. There's even moments when you reminded me of David Gilmour. There's a little Led Zeppelin influence and a taste of "Voodoo Chile's Slight Return."

Yeah, but "Voodoo Chile" was the furthest thing from my mind. Led Zeppelin is part of my blood, sweat, and tears, so it's inevitable that it's gonna come out somewhere. It's rock/blues, really. I have a greater appreciation for the blues now than I did when I was 15. I understand what you mean when you mention Gilmour. He's got that bluesy tone. You're talking about that smooth, bluesy solo. That was all improvised. I would come up with an idea, and then I'd try to perfect it. I might have to punch through it a few times. The cool thing to

do is for me to sit here and tell you that I'm a perfectionist, and I can't stand it when something isn't right. But sometimes, some of the coolest things I do are when I make mistakes, like when I break a string. There were a lot of broken strings happening on my records, in the past. They sound great. "Shy Boy" has a broken string. "Bledsoe Bluff" on *Flex-able Leftovers* has wild parts. There was some great stuff for Whitesnake that didn't make it to the album. I like when things are a certain way, but the days of sitting there and totally killing myself are gone. I can make things more correct more quickly than I could in the past.

Have you ever sacrificed making it correct for getting the emotional content you want out?

That's a fine line that a lot of musicians have to tread and learn how to identify with. I've made mistakes in the past. I've gone for certain things, and I've lost other things. There's one note, on the octave solo in "Sisters," that was a mistake. The phrasing of it was a mistake, and I wouldn't change that now for the world. It sums up a whole lifetime for me. When I hear it, a certain part of me falls to pieces. That sounds intense for something that just might go right over your head. You'd say, "That doesn't sound like anything." But it's important to me, because I delivered it. In the past I went through a phase where I understood what it means to make things technically correct, like to play on the beat. You understand what it feels like to be in the groove, and it feels real good. Everything you do, you want to be in the groove. You want it to be perfect. Optimally, I'd like it to be in the groove and also have the emotional content. That's not impossible. Your real pro, great musicians can do that. Other people make excuses that they let certain things suffer to keep the emotional content; actually, it was just impossible for them to deliver both.

If something was exciting, and you go over it, you're not gonna have the same emotion, because it's just not gonna be delivered the same way.

It's all state of mind. The emotional content of a given piece of music is in the state of the consciousness of the performer. It's not usually in the forefront state of mind. Sometimes the true motives for what you're playing are hidden and your conscious mind isn't with what your hand is actually delivering. Your hand or voice might be delivering something far beyond what you think you're delivering. It's a very nebulous area. Now when I say for some people it's impossible to deliver both the technical purities and also the emotional purities, I'm saying for some people it is. I'm not

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saying they're bad musicians, but I also see a lot of people making excuses for their lack in a certain area, when they shouldn't. Tommy Mars was the keyboard player with Frank Zappa for many years. He's uncanny. He could be inspired at the drop of a hat, and it's with a fire in his eyes. He can take impurities and imperfections and use them like a mechanic to get his point across. That, to me, is something I aspire to do, and I do achieve it sometimes. That's why I was so attracted to polyrhythms or playing stuff out of tune, knowing that I'm doing it, so that I can resolve it a certain way, or use it for the emotional content. But you see, that's hard for me. For Tommy Mars, it's not. Sometimes people hit it and they don't know it, and then they listen back and they like it. Sometimes, when they're young with their technique, or their understanding, they might get to that point where they understand what it means to be technically perfect, and then that's all they want. And for the moment, emotional content is put aside.

I liked that I could hear the Led Zeppelin influence in "Animal." I can't hear Eric Clapton in Eddie Van Halen for the life of me.

Yeah, I agree with you. When I listen to Edward Van Halen, I don't equate him

with Eric Clapton. When I listen to Joe Satriani, I don't equate him as much with Jimi Hendrix. When I listen to Steve Vai, I can equate it with Joe Satriani. But I can only equate some of my stuff with Jimmy Page, even though he was my biggest influence. I would sit and listen to Jimmy Page more than anything else. **Tell me about the storyline that surrounds this song.**

In the "Erotic Nightmare" state, it almost reaches a climax, and right at the end I'm separated. I separate, and what pops out of me is sort of this being that's fiery eyed and violent and passionate—that's my animal; that's the animal that resides in everybody. It was the thing that was inside of me that was driving me crazy with erotic lust and I had to get rid of it, because I wasn't gonna reach that climax. I finally realized that I was trapped, and I had to get rid of this entity in me. At the end of "Erotic Nightmares" you hear this snap, which is the ending; I break off, and there's "The Animal." Now, the Animal dances around, and acts like a beast, and shows its animal instincts. The song proves that you need your animal for survival, because your animal is the link to the evolution of the human race to humanity or anything else, because it carries the seed of reproduction. The

desire to reproduce is what we all need in order to keep the race going. So, by the time the Animal is done doing his thing, I'm a little confused, and I'm looking for the answers to what's been happening all along. "Answers" is more of a relaxed state of mind than "Erotic Nightmares" and "The Animal," and there's lyrics to the first melody part. It says "Love is the answer to the things, the questions, what we are today, and truth is the answer when there's nothing really left to say." It might sound corny now, but at the time it was very relieving. It's no cornier than "Want a whole lotta love."

**Musically, are you thinking the recording is cinematic? Would you say to yourself, "Here's the story, I'll write the piece of music to go with the story?"**

It's very cinematic, but to me it's a lot more in-depth and intense. I like to savor my songwriting and my ideas. It's an exciting adventure to sit down when the tape is rolling, and to write a song around an idea and a melody when I'm inspired. "Answers" features a signature rhythmic style.

It's a rhythmic approach that I can do with my wrist that I haven't used much in the past. It's on *Flex-able*, on "Little Green Men." I used to do some wicked things with odd time signatures and fast, fast rhythms with that technique, that I



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Continued from previous page  
haven't put on record yet I'll brush those chops off in the future. The way "Answers," is performed rhythmically is a big piece of what I used to do as part of my rhythmic vocabulary. A lot of people haven't heard it, because you can't play that type of stuff on a David Lee Roth or a Whitesnake album.  
**Up next is "The Riddle."**

The Judge of Justice says, "I can not be ungrateful for what I have received from America, but I'm not the judge. The Judge of Justice says 'let 'em go.'" I recorded that off the radio when I was about 15 years old. It was a commercial for this speech that was going to be given by this Honorable Rev. Mohammed something—I never got his name. Just the way the guy delivered it was so strong, and so authoritative, that he left an impression on me, and I wanted to do something with it one of these days, so I'm doing something now.

**This song uses a fair amount of the tremolo bar**

A lot of times I come up with an idea, or a technique, and then I look for a place for it. About a year and a half ago I came across this technique where I used the bar by pulling it and bending notes at the same time and releasing it and still bending the notes, to create a melody. I'll bend and I'll pull up, then I'll hold the bar and bend the note down, play with the note with the bar pulled up, and then let the bar down, so it sounds totally uncanny for a guitar. When you hit a harmonic and you do the same thing, it's really weird. I touched on it a little bit, and it was a technique I wanted to use, but I had to find a place for it. Now I'm there. That whole first part is all melody. On this record I'd say to myself, 'okay, I'm gonna start playing fast now, 'cause I need to play fast, but I'd always come up with a melody that I liked more. There's one part that's about 20 to 30

guitars, backwards. It's an orchestra of guitar. It's three guitars here, four there, all in packs of different tonalities. I'll take one sound and roll-off all the top end bring the wah-wah pedal down, flange it, pan it in a certain position, and make that one section. I had to do that by flying stuff all over the place, frontwards and backwards.

**You knew exactly what you wanted?**

Absolutely. I played that melody and I said, the next thing I want is that melody, totally reharmonized, backwards with about 30 guitars.

**Reharmonization is one of the keys to your style.**

I love the different tonalities it sets up, and the different colors and shapes of taking a melody and reharmonizing it. There's so much you can do. Tommy Mars can reharmonize things better than anybody I've ever heard in my life. Bill Westcott turned me on to the idea. He was my theory teacher in high school. He would have me write a melody, and then reharmonize it in all the different modes, by taking that melody and using one note as a third, and then next time I reharmonized it using it as a minor 7th in a chord, and it was like Christmas. I could take a little melody and make it sound like anything. A guitarist learning harmony is like being an artist and painting a picture. You can do a billion things and never get tired. I can take any melody and reharmonize it. On the guitar it's hard. In your mind, on paper, and if you're a piano player, it's easier. Bill Westcott would make me do this stuff day in and day out, and then he would do it on the piano at the drop of a hat.

On "The Ballerina," it sounded like you were using the Eventide Harmonizer H3000 set for octaves away, while you were playing up on the 24th fret.

You're close; 22nd fret. The last lick is way up there. That's what it is, one guitar with a harmonizer. When Eventide first came out with that I grabbed it for one full weekend and locked myself away. I have the very cassette in my bag. I call it "Var H3000." It was my experimental tape, and it's about an hour and a half long, and that's just one taste of some of the stuff that I've got on this tape. They have a model out with about 50 presets that I wrote for it. It seems a little complicated at first, but you can come up with interesting, identifiable sounds, when you sit and play with it. I can put out a whole album of solo guitar with the H3000. It's just mind-boggling. This song actually came out of that first hour of experimenting?

Oh yeah, and it's only a short piece of tape. It's all just very simple playing. There's no tapping. It's worked out so that it's minimal effort on the instrument

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but it all works with the reflections of the effect. I hit one note, it outlines a triad. It's a very simple piece.

"For the Love of God" sounded like it might have been one of the more spontaneous things that you did.

"For the Love of God" was a very intense piece for me because I recorded the whole album and I stopped playing and started mixing. I wanted to save it for the last minute. I had the whole thing mixed, ready to go, except I had no melody guitar on it, and two days or three days to complete the record. To prepare for this song, I fasted for about four days, and I started to practice, getting my fingers back together. I was gonna practice for two days, because I hadn't played for about six weeks, while I was frantically trying to mix and do keyboards. I was playing 15, 20 hours when I started to play, and my fingers started to blister. They were blistering underneath the skin, bleeding under the skin. They were really sensitive. I couldn't touch anything. This song was very special for me because of what I was going through physically. Certain things suffered in it, like, when I went to play fast, not only did the fingers hurt but the muscles were totally torn, so I couldn't really move my fingers. But I still got away with what's on there. But

when the tape stopped, in between each learning period, I would try to play the instrument and I couldn't. When the tape would start rolling, I would start playing again, and what came out, came out. I worked really hard on each phrase, and then I redid the whole thing in one take, and used a lot of that. I had two tracks of guitars and I popped bits in here and there, but it was really unique. I sang every single thing on there as I played.

**How are you at jamming?**

I'd love to jam. I just don't get much of a chance to. I haven't jammed with a band since when I had my solo band after I did *Flex-able*. I've done solos and improvised. All the solos in the Whitesnake show are improvised, whereas when I was with Roth, they were all thought out. In my solo feature spot, I never do the same thing twice. I jam with myself and a drum machine all the time. That's how you get authority in your playing. That's how you get to explore yourself. When it comes time to be putting it down on tape, there's less jamming going on. It starts out as a jam and I get ideas, then I piece the ideas together.

**Was "For the Love of God" a jam?**

No, this was all thought out ahead of time. Before I even played the instru-

ment, I knew the melody, and knew the first time I played it I wanted it to be pure and smooth, no bending, no vibrato, no nothing. I want it to just speak as a melody. That's hard to do. Try to play the guitar with no expression, just notes. The next time the melody sounds, there's more expression, more aggression. Going into the B section, I knew what I wanted to do. I heard the melody, and that's what I wanted to do. Then I'd sing the next part that I wanted to hear, and then I'd play it. That's basically how I do things.

As soon as "The Audience Is Listening," came on, I got hit with the humor. It was Charles Schultz/Peanuts, with the adults talking like musical instruments.

People who hear *Flex-able* know what a cornball sense of humor I have, and that record is a little beyond, because it is so cornball. "Cornball-ness" is definitely a big part of what I am. And it shows itself in "The Audience Is Listening." In the tune, the Teacher is actually my 8th grade teacher from high school. Her name is Nancy Fagen, and we had a blast doing it. She said "Heads up!" all the time. That's how she came into the classroom. She was a really cool lady like a Woodstock refugee type. She's been a good friend through the years, but in the scheme of *Passion and War-*

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fare, the song has a place, in that it was a part of the event, where I was back in a classroom with the kids that I went to school with, my classmates. I had a really good relationship with everybody I went to school with. All my friends respected me for what I did. They thought I was weird, but they never made fun of my guitar playing, or laughed at me for it. In fact, they voted me Class Musician. Did everyone think you were going to be a rock star? Did you have some sort of goal in that area?

I thought it was just too farfetched, but every single night, going back to when I was 12 or 13, I would lay in bed with headphones on and imagine myself playing the guitar to my friends, at a party, or school dance, or at a big arena. I'd make believe I was Led Zeppelin, and I was content with that. I would never tell anybody this, but when nobody was looking, I'd lock the door and blast the music and run around the room like a raving maniac. It felt good to do that. It was such a burned-in image of myself that now when I get onstage, I am doing what I imagined myself doing when I was 13 years old, laying in bed. The only difference between me and the people who it doesn't become a reality for is that I never let up. Never. It's such a rocking and aggressive tune.

It's very aggressive. The people I hung out with in school were aggressive. There were basically three different camps—the Greasers, the Jocks, and the Preps. I fell in with the Greasers 'cause to me, believe it or not, they were the most honest, and they'd go to bat for you. I had a rock band, a bunch of other greaser friends, and if there was a fight which there always was in the clubs that I played, they would throw me in a corner someplace, so I wouldn't get hurt. Plus, if anybody hurt me, my brother would probably go down there and burn the place down. That was weird. I was always friends with all the other groups of people, with all the Jocks and the Preps and everything, but my main group of people were the Greasers. Is "Blue Powder" just a remix?

Yes, I wrote that basically for Carvin, who were putting out a soundpage. Everything on there is Carvin equipment but it fell into the scheme of *Passion and Warfare* very nicely. "Blue Powder" touches me very deeply. All these songs on this record are more me than anything I've done. It's pure expression, without anything getting in the way or anybody telling me not to do it. "Blue Powder" was like that. I recorded that song in two or three days, and it was just total expression. That song was

another improv that I just built. I like that piece. It's a trio, with one guitar. The subtleties come out when there's not as much layering.

That's like "Sisters." It's more personal that way, too, when there's just one guitar. You can feel like you're sitting in the room with the guy. That's one of the reasons why Van Halen is so identifiable. His playing is so personal. It's one guitar and it's like you're sitting there with him when he's doing it. It's very inspired.

I got a kick out of the intro to "Greasy Kid's Stuff."

I end up doing about 20 mixes of one song, because I get so neurotic about listening to it later, and thinking that the bass drum isn't loud enough, or there's not enough overheads, or the guitars aren't loud enough, or they're too loud. So I do a mix, with the guitars up a dB, the guitars up 2dB, and then the melody guitar down a dB, then the kickdrum up, and all this miserable stuff. So finally, this one take was what it is on the record.

Again, it's got that rhythmic punch.

Yeah, yeah. It's a ¼ pogo.

"Alien," must be an Eventide H3000 Harmonizer extravaganza.

Exactly. It's this patch that I've constructed. It kind of takes what you play into it and brings it up and feeds back at

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whatever octave or pitch you desire. But it also does it in a forwards-backwards type of motion. I recorded the whole thing and played it backwards, and that's what it is. That's only one pass on the guitar, but there's no direct signal. It's all effect. It definitely sounds like an Alien water-kiss.

"Sisters," which is a clean rhythm ballad, hit me as a basic track in search of a vocal.

That's the way you perceive it. You can do anything with it. You can put a melody on it. I tried everything. There was a vocal line that went on it. It's extremely sad, so I nixed it, and I just made it a guitar piece. You can listen to any song at all and hear that it might need some-

thing. Somewhere, someplace, they're gonna hear "Jingle Bells" and say there's too much melody and they've never even heard the song before. It's okay to listen to something and hear it a different way. For me, I heard it exactly the way it is, clean rhythm guitar, speaking through the whole piece. It's a vocal, it's lyrically a guitar, but it's not in the sense of the melody. I could have done that, but I wanted to take a different approach. You said you tried a vocal?

If I would have tried the melody line, I would have had to simplify the rhythm a lot. I played several melodies over it, as it was, which just didn't work for me. This one was written in 1983. That's

when I was at my most prolific. Are there any songs from your Berklee group, Morning Thunder?

There was a song that I recorded that didn't make it to the record called "The Lights Are On," that I used to perform with Morning Thunder, under the name "Printed Spirit." "Answers," I believe, was back around the Morning Thunder period. "Greasy Kids Stuff."

Do you feel that you've improved as a songwriter, or are those songs as good today as they were back then?

The ideas are there, it's the execution and the knowledge of arrangement that makes them what they are today, tomorrow, or in ten years. My ability to execute things in the world of audibility is going to be even better. I'm constantly striving to improve my abilities. I know I still have improvements to make in the audible field. We sent Chris Lord Alge "Now You're Gone" to remix. I was totally knocked out with what he did. I couldn't have made it sound that good. I just don't have that expertise. I went out and bought a whole bunch of CDs. I bought Paula Abdul, New Kids on the Block, Janet Jackson, Milli Vanilli, because I wanted to hear what these people were doing production-wise. You know, the New Kids on the Block is not my favorite type of music, by any stretch of the imagination, but I appreciate it for its production value, and I listened to it, and I thought, I can't make my record sound as good as this, yet. I will, and I'll make it sound better, but as things stand, there's a whole educational process you have to go through. Sitting in a studio and mixing something is one thing, but hearing what you mixed on the radio, and how it translates, in a big club through the P.A., or on a little transistor radio, is an art. There's so much involved, you can't just expect it to sound good.

What did he do? What should we listen for on the radio?

I can tell you, but you might not be able to identify it. He mixes with more compression. He engineered the drums on "Greasy Kids Stuff" for me as a favor. He came over, we set them up, and I let him cue it. I saw what he did, and he has a touch, a way of making the cymbals sound like there's air in them, but not making the snare sound tiny when he does it. He made the kick sound enormous on the Whitesnake song, and he made the guitars sound unabrasive. On "Now You're Gone," the guitars were a little abrasive, but he cleaned all that up, and he did it with the proper balance of compression, reverb, and EQ. It's like a fine sauce, and these are the things I'm trying to improve on all the time.

I like "Love Secrets" because the high-hat gives it a rhythmic grounding that

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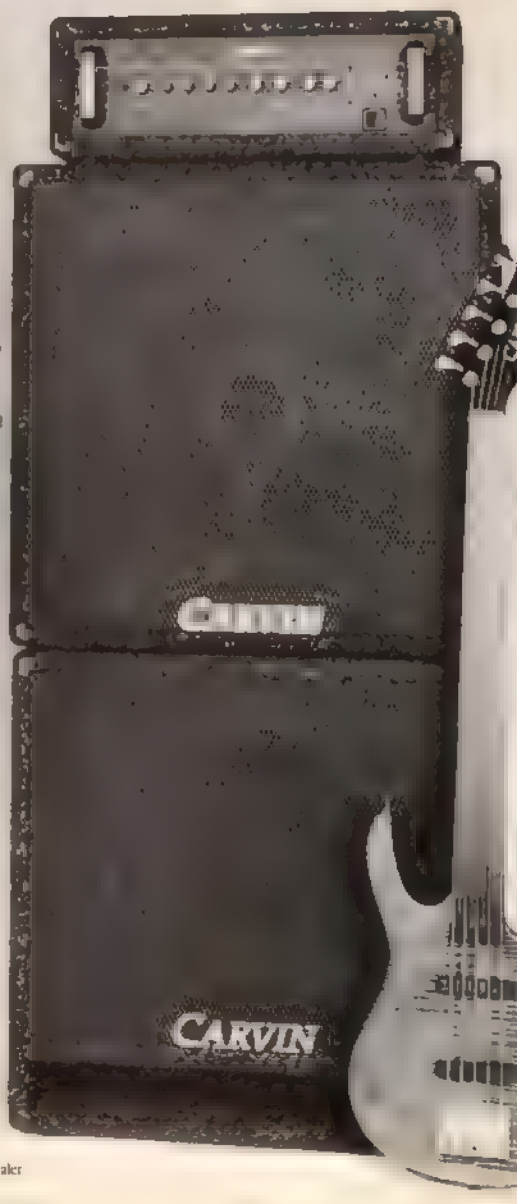
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allows you to go anywhere. It's out but it's in.

When you say that, I gather it's 'out' because of its structure, but 'in' because it works within those boundaries. Harmonically, everything works. It's just that the scales that the chords are built on are from Venus, and the whole approach is just so intuitive, as opposed to symmetrical. The opposite of how a hit single would be. That's a special song for me, too. It took so long and I worked so hard on it, and for a lot of people it'll just be a weird piece of music.

Let's go over the equipment and instruments you used. Did you use the Universe 7-string a lot?

For most of it. It's all I use now. The 6-strings now feel puny and weak, though I still love those Jems. They were special. For this record I basically used my black Universe. I used the Jem for songs that I wrote a long time ago, that I couldn't duplicate on the 7-string, like "Sisters." There's so many chords where I use the thumb over the top of the neck. I couldn't do that with the 7-string, so I ended up using a 6-string. I used the Coral Sitar, I used my Guild acoustic. The only other guitar I used, on a couple of things, was this guitar that Tom Anderson, a guitar builder in California, made for me. I used it pretty exclusively on some of the earlier Roth stuff. Here I used it for a couple of melodies. It had a sound. It's capable of delivering low end on high notes. You go to the low end notes, and it just puts it to bed.

What about amps?

I used about five different Marshalls and I just switched between all of them. I had a special direct box built for me by Steve Fiolotte. We found this old transformer in some obscure place. I gave it to him, and he made me a really clean direct box. I used it for "Sisters" and "The Riddle"—anything with direct guitar. I used a little Fender Deluxe Reverb, for the boogie part of "The Audience Is Listening." I used a Carvin power amp on some things and a Bob Bradshaw rack with a Boogie power amp. Are there any differences in the equipment live?

Live I use Marshall and Boogie amps. I have a Bob Bradshaw rack with three Eventide Harmonizers, the Ibanez reverb, SPX-90s, SP-2016, Eventide 969, the TC 2290, Yamaha delays, STE 3000 Roland delays. All the stock stuff. It's within your nature to explore all those electronic things. I think that's also part of your style.

Oh yeah, I like playing with sound effects. I've read some letters in some magazines where people have slagged me and said I'm basically talentless, overrated, and rely on my effects to do

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everything I'm sorry they see it that way. I'll still make music and maybe they'll enjoy one of these things I do, one of these days. But, I do get a kick out of using electronics, and using effects. I enjoy the sound of hitting one note, and having it go into a retarded frenzy. But by the same token, I like to sit down with an acoustic guitar. I try not to limit myself.

Would you do one song at a time and finish it?

No, I always wanted to work that way, but it's just not time-effective. On this record, I recorded maybe the tracks for three songs, and then I just built up all the guitars on them, then the keyboards. Then I went to another three songs. I was doing it like that, opposed to laying all the tracks, then doing all the bass, then all the keyboards. What I would like to do is take the Prince approach some time, and just do one song, beginning to end, mixed, finished, but the way that I mix, and the way that I lay tracks, it's just not time-effective.

This record was done quickly.

I worked harder than I ever worked in my life. I tried only sleeping three or four hours a night, but it doesn't work. It makes your brain feel like wet bread, and I couldn't get anything done of substantial value. Luckily for me, things went very smoothly. I shut the phone off, showed up for a video and a few interviews, but that's basically it. I worked through the nights. It all fell into place up until the extreme last minute, where I was mixing the last song moments before I was getting on the airplane for the Whitesnake tour. Certain things for my Whitesnake chops suffered. I wasn't as completely prepared for the tour as I'd like to have been.

Wouldn't you have been in better shape, because you were playing a lot of guitar?

I wasn't. I was mixing. I wasn't playing guitar a lot. I did this album completely by myself. I had help from Pascal Fillet, a kid from France. He was going to this music school for audio acoustics, and studying to be an engineer. Part of his prerequisite to finish the class was to work 30 days in a professional studio. He wrote me a letter and asked if he could work at my studio, and I said sure, why not? He flew himself out and kept my guitars in tune. I think he's like 22, 23. Great attitude, hard worker, and smart. He knew what was going on, and he could speak very good English. I didn't have too much work for him, because I was doing guitars at the time. I don't want many people around when I'm doing guitars. But when it came time to mix, I needed help to run the machines, make a couple of moves for me, mark the boxes, and keep everything in order. So I flew him back out from

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France, and he stuck with me for six weeks. If I did not have him helping me, I wouldn't have finished the record.

**When you're composing, do you tinker about or envision a completed piece?**

98% of the time, it's completely finished in my head. It's there in a flash. It's composed basically from beginning to end, and then it just needs to be brought into reality. When I say I hear something, what I'm actually doing is perceiving it with my intuition. I don't really 'hear' it in my head, I perceive what it would sound like. I know, basically, how to construct it, so that what I'm hearing will become a reality. I believe you can only hear what you're capable of creating. I used to try to hear things beyond my capabilities. Your imagination will only allow you to see so much, and then it's all up to your drive and your vision to make your imagination a reality. That's where a lot of people fall short. A lot of people have great ideas and great imaginations, and don't strive to do something with it.

**They just don't know how to put it in gear.**

They don't put it in gear. There's a lot of musicians sitting in rooms playing the guitar right now. You don't become great just by sitting in your room for your whole life practicing your instrument. You have to go out and try to make it a

reality. There are certain times when I might tinker and come up with a skeleton, and then all of a sudden everything falls into place.

**Do you tinker and leave it on tape, or do you tinker and leave it in your mind, and if you forget it, it wasn't good enough?**

No, I can't tinker in my mind, basically. I have to tinker on tape. I'll improvise. Take "The Attitude Song." That song was a complete improvisation on the bass. I let the drum machine go, and I just totally improvised the song from top to bottom, one pass, never played it before, on the bass. And then I just listened to it, and the whole thing came to vision; the entire piece, all the guitars. I heard them. And when I say I heard it in my head, I perceived them. It wasn't a reality yet, so I perceived it in my head. I knew what it would sound like if I had two guitars, and they were panned left and right, and they were going up with the vibrato part doing dips on each 5th, and then after it got to the 9th, an octave higher, I added another guitar on a third. Fortunately, for me, a lot of times it comes out. Sometimes it comes out better than I'm actually hearing it in my head.

**When the Whitesnake tour is over, will you want to tour behind this record?**

On the road with Whitesnake I have cassettes and DATs of all the songs from

*Passion and Warfare* without the main guitars. What I'm gonna end up doing eventually is setting up unannounced in a club with a stereo and one amplifier, and just playing through the whole album, all the lead guitar parts and everything. It'll be great. But as far as putting a band together and going out and promoting *Passion and Warfare*, I don't have any intentions of doing that right now. If, after the Whitesnake tour, *Passion and Warfare* does any numbers, maybe I'll do a small tour with tapes, and if there's a huge demand, maybe I'll put a little band together and do a little tour with it. It would be fun. ➤

## GUITARSECRETS REHARMONIZING A SIMPLE MELODY By Steve Vai

**L**et's take something like "The Star Spangled Banner." The opening notes make up a chord, a triad. Take the first note and make it the sharp 11 of a Major 7 chord and take the next note and make it an augmented 5th in an altered chord, and take the next note and make it a flat 9 on a dominant 7th chord. You've got a melody that sounds completely different from what you started with. Then do it real slow, "Da-da-da," and take each one of the notes that you write as a chord and say each chord has five notes in it. Give the top note to a violin, next two notes to cellos, bottom note to a tuba, and then a french horn. You didn't lose the melody. You lost "The Star Spangled Banner," but you've got something totally different. That's an extreme example of reharmonization. Take "Freeway Jam" by Jeff Beck (see GUITAR CLASSICS, Vol 1). That has a certain tonality and a certain feel because it's Mixolydian. Keep the same melody, but move the bass motion, and it's gonna set up a reharmonization. And then you change the chords, 'cause as long as the melody notes work with the different chords, you're fine. That's an example of reharmonization. There are books that you can read on reharmonization. It's just a matter of reading them, and it's worth it. Listen to "Liberty"—it's all reharmonization. First you have that melody, then the whole melody happens again with completely different chords, but it works, and then it all happens again with completely different chords, but it all works. That song has guitars, horns, strings, and cannons.

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**A BLUES FOR BUDDHA**

The Silencers ■ RCA

**PERFORMANCE** Mesmerizing, **HOT SPOTS** "Scottish Rain," "Sacred Child" and "Razor Blades of Love," **BOTTOM LINE** Intense, atmospheric Scottish folk-rock blues. *A Blues for Buddha* is an intense, pulsating musical road full of soaring, passionate rock peaks and gentle, poetic folk valleys, an atmospheric rendering of the hills of the Silencers' native Scotland. Led by guitarist/vocalist Jimmie O'Neill, the Silencers possess the same ringing musical passion and political



concern as fellow British Islanders U2, but the Scots have more of a pop edge and a folkier bent. *Buddha* has echoes of the Clash and Robbie Robertson in it, as well. Sparser, moody acoustic songs, like the title tune and the eerie "Wayfarer Stranger," are mixed with slowly intensifying rockers into a hypnotic album whose impact is as much in total concept as individual songs. O'Neill and Cha Burns use their guitars broadly, to create curtains of ringing sound from which their dark, curling leads emerge, often no more than one or two notes that bend and circle the dancing rhythms. The effect is exhilarating, whether on the deeply throbbing "Razor Blades of Love," or the long, frazzled Bo Diddley blues groove of "Sacred Child." O'Neill's expressive vocal range, combined with the band's swarming guitar style and skilled songwriting, make *A Blues for Buddha* a truly distinctive contemporary rock album.

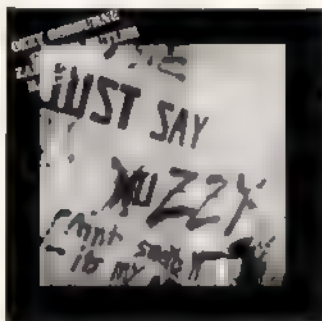
**STICK IT TO YA**

Slaughter ■ Chrysalis

**PERFORMANCE** Sharply developed, **HOT SPOTS** "Up All Night," "Fly to the Angels" and "Mad About You," **BOTTOM LINE** Hard rockers in love with girls and pop music. When singer Mark Slaughter and bassist Dana Strum split from Vinnie Vincent's Invasion, they could have been sounding the death knell of their young music careers. Vincent's band at least is within sight of the heights of hard rock, but *Stick It To Ya* indicates that spit has taken the pair another step up the ladder. Strum and Slaughter



wrote all the album's tunes, and few hard rock records in recent memory are as full of infatuation and affection. The duo joins their romantic fixation to chunky riffs and ample power, distinguished by sophisticated, sharp arrangements. A Kiss-oriented riff like "Up All Night," or the Van Halen jive of "She Wants More" thrives on the multi-level guitar playing of Tim Kelly and the songwriter's pop sensibilities. The subject matter may be a tad monotonous, but the band's use of TV background effects and surprising instrumental breaks keeps your interest up. Kelly finally breaks loose on track eight, the jacking "Mad About You," but by then you'll realize the band's blend of European refinement on American blues-based rock is about Slaughter the band, not the boys. It's worth the investment for fans of streamlined hard rock.

**JUST SAY OZZY**

Ozzy Osbourne ■ CBS Associated

**PERFORMANCE** Mauling, **HOT SPOTS** "Shot in the Dark" and "War Pigs," **BOTTOM LINE** An unrestrained and final dose of the Black Oz. Ozzy Osbourne has battled a host of demons in his day, and with the live Ep *Just Say Ozzy* he's hoping to take another step away from his haunted past. With his Black Sabbath crony, bassist Geezer Butler, joining Ozzy's regular drummer Randy Castillo and manic, antic guitarist Zakk Wylde, *Just Say Ozzy* is purportedly Osbourne's last bashing tussle with his Sabbathian history. Along with three cuts from Ozzy's last album, *No Rest for the Wicked*, *Just Say Ozzy* contains the aural

treat of Sabbath classics "Sweet Leaf" and the eternal "War Pigs," hashed out with a mauling, in-your-face fury. Butler's bass playing gives Ozzy's rock a tumbling weightiness, especially on the extended version of "War Pigs" and the seething "Shot in the Dark." On the latter, Zakk Wylde spits and sputters venomously over the top of one of Osbourne's all-time best melodies, and the guitarist impresses throughout with his hard-working style and brief solos that gallop off into the Wylde. His two solo breaks on "War Pigs" fulfill every heavy metal guitarist's fantasy, as his blues stops and spilling modernisms create a new, and possibly final variation on a true monster classic.

**EYES OF THE WORLD**

Tony MacAlpine ■ Squawk

**PERFORMANCE** Top-gun guitar in double-vision rock, **HOT SPOTS** "Hard Way" and "Wild Ride," **BOTTOM LINE** A stiff, conservative pop outing from MacAlpine. *Eyes of the World* is not what you'd expect from Tony MacAlpine, whose albums of instrumental rock were a churning mix of classical training and rock 'n' roll lust. *Eyes* is full-blown pop rock full of stringy group vocals, maudlin romantic sentiments and melodic excess, that seeks repeated redemption in MacAlpine's robust, triumphant guitar solos. There is nothing ill-fitting or painful about MacAlpine's radio-rock attempts. It just takes a while to get used to cringing love études like "Heartache" or the standard hard rock posturing of "Summer's Gone" and "Urban Daze," when you're expecting guitar cannons and fireballs. That aside, MacAlpine the guitarist, though confined to solo breaks and background dancing, never fails to grab your attention, whether goofing lewdly on the grungy funk of "Hard Way," or mixing points of sound with rivers of notes in a solo of atonement on "Heartache." MacAlpine's classical articulation is notably reserved on *Eyes*, as the guitarist says his piece in a concise, muscular style that fits the mold of this new commercial direction. Yet, despite its vocal imbalance, *Eyes of the World* features a mighty guitarist worth hearing on every cut.



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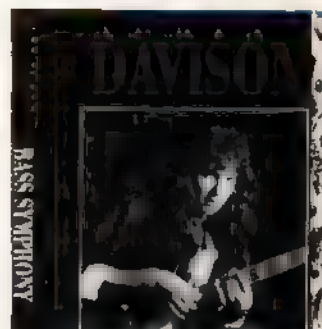
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**BASS SYMPHONY**

Adrian Davison ■ Prodigy Music

**PERFORMANCE** Acrobatic, HOT SPOTS "Bass Symphony," "Nightmare in Prague" and "Six Tooth Snake." **BOTTOM LINE** Imposing two-handed tapping bass technique. Canadian Adrian Davison has broadened the two-hand-tapping approach popularized by guitarist Stanley Jordan, by transferring it to the bass. On his first recording, *Bass Symphony*, this talented musician impressively displays the technique's range of possibilities. The opening solo title cut is overwhelming, with Davison's cascading notes combining swirling torrents of melody with bass rhythmic rooting. There is so much going on that the music becomes hard to follow and to believe, as it's all recorded without a single overdub. What follows on *Bass Symphony* is a jazz fusion dream for bassists that moves from the cooking "Six Tooth Snake," through the romantic "Lost in Greenwich," the sensitive ballad "Hurtin' All Over," and the jazzy convoluted story-telling of "Nightmare in Prague." Accompanied by drummer Paul Marangoni, with both musicians supplying background keyboard atmospheres, Davison extends Jordan's jazz stylings with his high-level improvisations and the rich tone of his Rickenbacker bass. His piano-like approach, interweaving melody and rhythm as well as supplying chordal foundations, is a musical and acrobatic feat that has to be heard to be believed. (Write: Prodigy Music, P.O. Box 572, Station R, Toronto, Ontario, Canada M4G 4E1)



**CONTROL AND RESISTANCE**  
Watchtower ■ Noise International

## THE VINYL SCORE

**PERFORMANCE.** Seriously ambitious, **HOT SPOTS:** "Mayday in Kiev" and "The Fall of Reason," **BOTTOM LINE** Scary, industrial metal philosophy

The four men of Watchtower clearly have too much on their minds. Fortunately, these ardent philosophers are able to channel their modern-age bewilderment and questioning into an industrial-strength metal that is far-reaching and deadly serious. Alan Tecchio vocalizes the band's lyrical distress on sub-

jects ranging from random killing to nuclear meltdown. His rambling melodies travel a dense and divergent musical road constructed by three musicians whose intense interaction and razor-sharp articulation are a wonder. Rick Colaluca is a consistently inventive drummer and the heart of Watchtower's musical struggle, juggling the turgid bass of Doug Keyser and Ron Jarzombek's wide-ranging guitar. Within the band's rigid, operatic structures, Jarzombek works his magic,

revealing a huge stylistic reach and an impressive ability to layer his playing and create a host of guitar voices. A prime example of his abilities is "Mayday in Kiev," where he takes a Spanish-tinged solo, then doubles a weaving lead against the grain of the song, before filling out its midsection with a half-dozen layered guitar bits. Most impressive is Watchtower's ability to create spellbinding instrumental diversions that accurately reflect the fear and confusion of its songs.

### MIDLINE



#### BEGINNINGS

Allman Brothers Band ■ Polydor

As the 90s begin, we're seeing a resurgence in the Southern blues rock brought to promi-

nence by early 70's bands like the Allman Brothers and Lynyrd Skynyrd. From the Georgia Satellites to Raging Slab and Soul Asylum, bands are incorporating jamming, twin-guitar sounds and country-edged blues melodies into modern rock contexts, recalling the flights of the South two decades ago. Dickie Betts and Gregg Allman also have reappeared as leaders of hot bands and authors of 1989 albums that show their Sun Belt blend of country blues, hard rock and r&b is still alive and kicking. Among the most memorable, smoking music of the 70's are the first two albums where Betts and Allman played together in the Allman Brothers band, albums repackaged at midline price in *Beginnings*, and as driven and wailing now as in 1969-70.

The Allman Brothers Band opens with seven minutes of the band's finest studio work. The sextet's jazzy, soulful instrumental version of Spencer Davis' "Don't Want You No

More" sequesters powerfully into the burning slow blues "It's Not My Cross to Bear." This two-song combination of crashing, jamming ensemble play, biting, interactive guitar from Betts and Duane Allman, and Gregg Allman's coarse vocal and cool organ underpinning on this knockout blues-and-soul blend captured the band's essence. This initial impression of the band grabs your attention like few other debut albums in rock. With Betts and Duane Allman taking off on their signature synchronized leads and extended solo flights throughout the remaining 11 cuts, *Beginnings* lives stronger now than when the albums were first released. The list of FM staples that fill the set is remarkable—Dickie Betts' jazz/rock instrumental "In Memory of Elizabeth Reed," Gregg Allman's classic "Midnight Rider," their seething version of Willie Dixon's "Hoochie Coochie Man." It's hard to ignore any tune on this essential set.

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Ross Systems introduces the TX252 and TX252HL Typhoon 15" 2-way speaker enclosures, rated at 200W RMS/400W program peak. Each model utilizes the newly developed LX15 15" low frequency driver with a 2 1/2" edge-wound voice coil. The TX252 uses the LX15 driver in a direct radiating format for maximum near-field low frequency efficiency, while the TX252HL horn loads the LX15 for long throw applications and increased mid-bass response. High frequency reproduction for both models is provided by the HF03 titanium compression driver loaded to the EV bi-radial large format high frequency horn for extended bandwidth coverage and optimum component performance. The HF03 also features a field replaceable diaphragm for easy service, if necessary. Other features of the TX252 and TX252HL include rugged Ozite carpeting, heavy gauge expanded grill, metal corners with a stacking feature, and sturdy OSB/plywood construction, to withstand the most demanding conditions.

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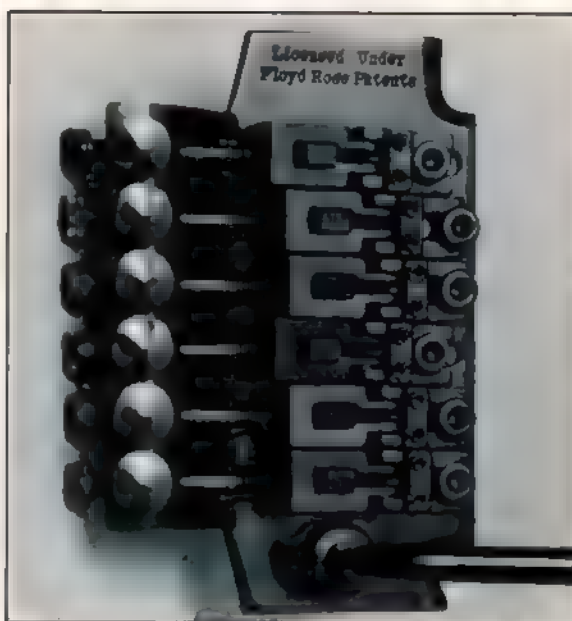


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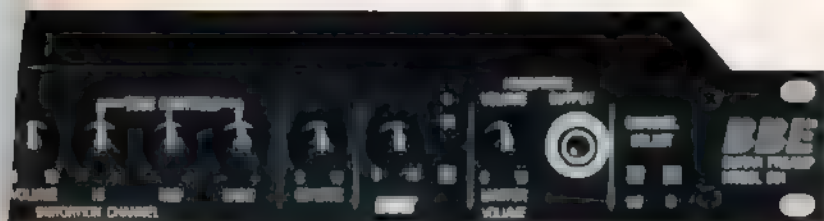




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Charvel's new ST Deluxe guitar has a poplar body and the neck is made of North American maple, with a rosewood or maple fingerboard. It has 22 vintage size frets on a 25½" scale length. The bridge is a vintage style, two point fulcrum mounting, with self centering saddles and a drilled block for shorter string length and reduced string tension. The guitar features a straight line headstock with staggered post tuning machine design, to reduce string tension and allow better tuning stability. It is power packed with four hot single coil sized humbucking pickups that produce an array of tonal variations. The 5-way pickup selector, with a three position miniswitch, gives the guitar 15 combinations of sonic sound.

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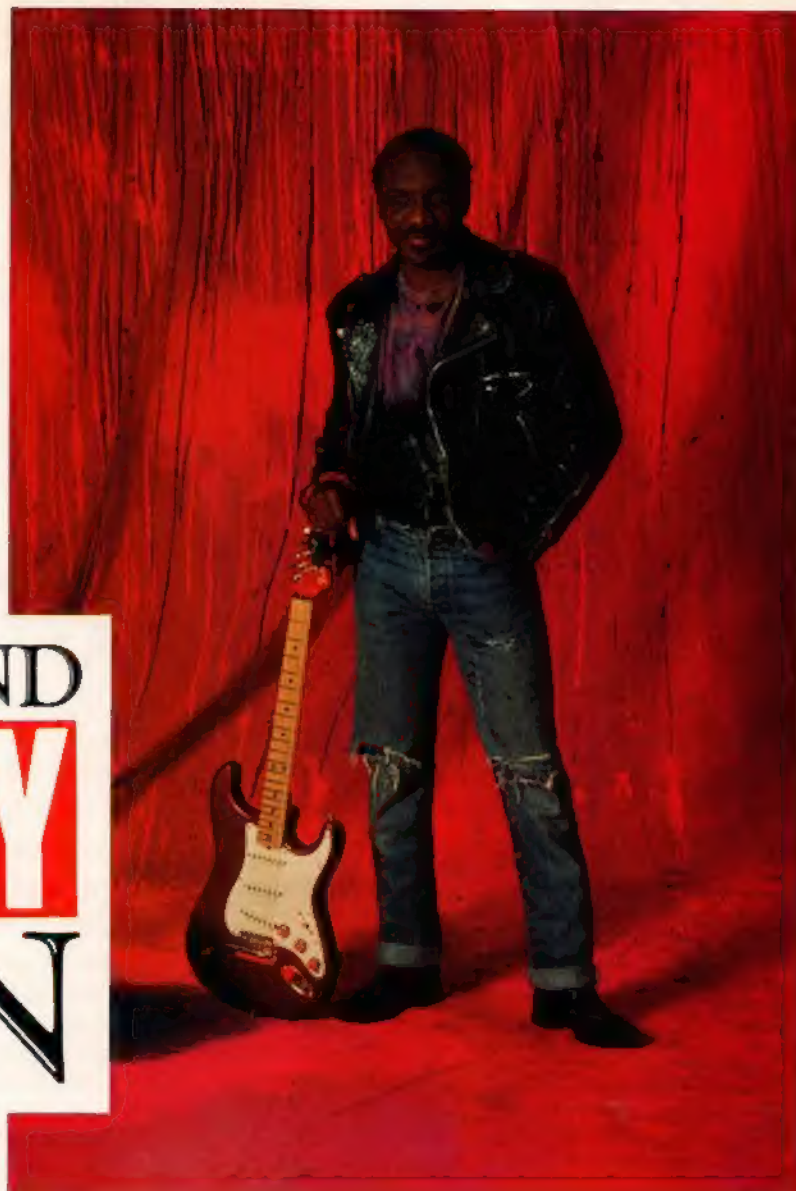
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As the youngest of the Isley Brothers, Ernie Isley says he made his debut solo album when he "finally woke up and knew that I had to go out on my own if I wanted to accomplish my dreams." Ernie recorded as an Isley Brother through the 70s, playing a mean guitar on *Who's That Lady*, *3 Plus 3*, *Live It Up* and *Fight the Power*. In the 80s, he stayed in the shadow of the family by releasing albums with his brother Marvin

# LEFT HAND ERNIE ISLEY MAN

and his brother-in-law Chris Jasper. Only last year did he feel the pull of rebellion that leads so many kids to run away from the family business. And with *High Wire*, Ernie screams loud and clear that he's a guitar player and singer to be reckoned with.



Robin Nedboy / Courtesy Elektra Records

The whole purpose of *High Wire*, according to Ernie, is to "break out of the little pigeon holes." With guitar dominated romantic ballads like "Love Situation" and "Fare Thee Well," all out funkadelic entries like "Deal with It" and "High Wire," and the screaming guitar licks of "Back to Square One" and "Rising from the Ashes," Ernie shows that he can string his *High Wire* over the entire pigeon coop. While each song stands out on its own, they work together as a coherent album. "I think if an album is going to do anything, it has to have its own stamp," he comments. Ernie says *High Wire* differs from Isley Brothers records by having "more of a guitar character and more guitar characters."

The character who looms most massively over Ernie's shoulder is Jimi Hendrix. Ernie says that when he's really grooving, "If I look real fast to my left, Jimi Hendrix is standing over there laughing, saying, that's the way to do it." Ernie met Hendrix in 1964, when his brother Kelly got the destitute Hendrix's guitar out of pawn and brought him to live in the family house in suburban Englewood, New Jersey. As Hendrix jammed during the six months he spent with the Isley's, Ernie faced the tough choice between listening to Hendrix practice in the basement and playing baseball with the neighborhood kids. Isley chose to play deep left field, which meant he stood outside the basement window, one ear listening for the crack of a solidly hit baseball, the other swallowing up the masterful Hendrix guitar.

Despite having Hendrix as a house guest Isley didn't learn



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BY TOM FORTSYTHE



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guitar from him. "Whatever Jimi was doing could not be taught. His influence is there for me as a memory, as a subconscious echo." In fact, Ernie didn't even start out as a guitar player. Looking around at the array of talent in his family, he chose to play drums as a literal buffer from the explosive musicians around him. Although on the *High Wire* album he played drums on "Back to Square One" and "Rising from the Ashes," Ernie stopped playing full-time drums at 14, when he moved over to bass for two years, debuting on *It's Our Thing*. "I had my heart in my throat the whole way through," he reveals. Ernie finally found his musical home at 16 when he "started playing guitar because I wanted to play 'Light My Fire' the way Feliciano did."

Ernie learned that amazing feat and keeps on learning. In 1983, he started playing guitar left-handed; it's a challenge he still grapples with today. "I want to push back the boundaries of guitar," he says of why he plays left- and right-handed. "Technically, I've discovered that there really isn't much difference between the right hand and the left hand, provided the feeling is there. It's like being able to hear a telephone just as well if it's up to your left ear as to your right ear."

Ernie uses left-handed playing to attack the familiar artistic frustration of playing what he feels. "What I'm trying to do by playing left-handed is to take the music out of my head and get it all into my spirit. If I have a feeling, then I can play it either left- or right-handed. It's a spiritual thing, not so much a touch, but a feeling. It's being able to hit one note and feeling the way it fits in terms of chord structure of the song. You can hear it in "Rising from the Ashes," which is supposed to be played left-handed. That's spirit. I'm not thinking. My hand knows what to do." When it comes to feel, Ernie has to praise Jimi Hendrix. "He hit an E chord like anybody else did. It's just that his feeling was tremendous. Hendrix doing his "Machine Gun" thing was about as close as human hands can come to the hands of God and play electric guitar."

Ernie also uses left-handed playing to challenge himself to reach more difficult and fluid levels of playing. "It's a dare to myself," he says. "If I'm playing left-handed, I have a right-handed player inside me itching to compete, to outdo the other hand. That's why the listener wins out in the battle between my right and left hand." Even during our interview, without a guitar in hand, Ernie pits left hand against right in an air guitar display of competition with himself that guarantees he'll keep stretching his talent. In the same way, he's always setting new goals for himself. When he sat down to write for *High Wire*, he tackled new ground, because he'd previously written only three

songs for any Isley Brothers record. Now he had to write all the songs. He says, "I wanted to write the songs to stand up with guitar. Then later maybe I'd get a bass or a drum sound. But the choral foundation had to be the guitar." Ernie rises to the challenge of songwriting here, and again invokes the muse of Hendrix. "Hendrix had the vehicles. His impact goes beyond his solos. He had 'Voodoo Chile' and 'Foxy Lady.'" Ernie hasn't written his "Foxy Lady" yet, but he has delivered some very fine songs. And on "Deep Water," where the blues cuts through the melody like a Hendrix riff on a quiet summer night, the muse of the man himself definitely smiles down upon his disciple.

The most impressive accomplishment in *High Wire* may be the way every song integrates wildly flowing and highly expressive solos directly into the melodies. Not a single note feels extraneous or indulgent. Instead, each solo complements the actual melody as well as the mood of the melody. Ernie attributes this talent to his years of playing guitar, bass and drums with the Isleys. In the band, he had to learn to make his instrument, whatever it might be, fit into any song, whether that was an early rock tune or one of the disco tunes the Isley's made famous in the 70s. On *High Wire*, the finest example of Ernie's talent for integration surfaces on "Song for the

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## OUTSIDE CORNER

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Muses," where Ernie turns the guitar solo into the melody at the same time that his vocals announce that he's "changing the sound of the world."

Sometimes that sound of the world reflects a deep-seated pain. He attributes much of his current inspiration to the knowledge of his own mortality. It cut him severely when his brother Kelly died of a heart attack in 1986, and he's still wounded by his mother's death from cancer in 1988. "When I play live I extend the solos to feed into my feelings of mortality. I don't know how much time is left." So he thanks his guitar for helping him to ride out the rough times. "I wasn't so sure I could get in touch with my inspiration, but the guitar has been great therapy for me. I can get a sound and an emotional feeling out of a guitar that I cannot do lyrically. I'll feel high and low and I'll search around for a phrase until it feels just right, and then I'll play."

With the record under his belt, Ernie set himself a new goal: "I want to stand onstage and play 'Back to Square One' left-handed, behind the back, between the legs, all that." For his live show, Ernie will handle the equipment dilemma by having a right-handed guitar strapped on his back when he's playing left-handed guitar, so he can just whip back and forth. "Eventually I'm going to have a guitar built that has both a left-handed and a right-handed neck, with the body of the guitar shaped like a butterfly," he says. "Right now, the Strat I have is red with a blue rose in it. I want to be able to play and set the rose on fire while I'm playing." In the meantime, he also uses a Les Paul and a six-string Martin with stock pickups. He plays a straightforward guitar rig directly into both Fender and Marshall amps, and doesn't feel the need for rack gear. "Never mind all that synthesizer stuff," he growls. "I want people to notice that I played something on guitar."

Ernie promises that his live show will be an in-your-face experience. "The whole thing is a matter of playing for the joy of playing. It's the feeling that matters. That's why it does make sense to turn up the amps. That rams feeling home." Right now, the tour isn't scheduled until September. "The only member of the band I have is the guitarist."

For his next album, Ernie promises, "There's room for growth. I'd like to be inspired enough to write and play the entire album left-handed. That's so I can get spirit across. There's some spirit on this one, but I want more of it. I'm getting a lot of help, hands seen and hands unseen." —